The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 12, 1919 PRICE TEN CENTS

THE NATIONAL THEATRICAL WEEKLY

THE GREAT BIG NOVELTY HIT AND ONE OF THE BRIGHTEST AND CHEERIEST OF

THE WITMARK SUNSHINE SONGS

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FOR EVERYONE YOU MEET AND THEY WILL HAVE A SMILE FOR YOU

By
J. KEIRN BRENNAN,
PAUL CUNNINGHAM
and BERT RULE

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IT

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MASSACHUSETTS STRIKES BLOW AT BILLBOARDS

WANTS THEM ABOLISHED

BOSTON, Mass., Feb. 10.—Bills aimed at the absolute abolition of billboards throughout the State of Massachusetts have been introduced into the Legislature and if they go through practically all methods of amusement advertising, save through the newspapers and magazines, will be prohibited. The bills are drastic in the extreme.

Of course, numerous articles now advertised by business concerns would also be affected by the enactment of the proposed law, but, as the theatres do by far the most of the billboard advertising the bills which have been filed more vitally affect theatricals than any other line of business.

The opponents of billboards, not satisfied with the recently adopted amendment to the constitution reading "advertising on public ways, in public places and on private property within public view may be regulated and restricted by law" would go considerably further and would absolutely bar all billboards from public ways, for the restrictions are so broad in scope that there would be scarcely a spot in any city in the State where a theatre would be permitted to place a billboard other than on the front of the theatre itself. And not even then if the theatre happened to be located within any of the many restricted areas.

No less than four different bills have already been filed and hearings on them are now in progress. The most drastic of these reads:

"*Section* 1. No advertising sign or device of any kind for advertising purposes shall hereafter be erected or placed within 300 feet of a public building, public memorial, public park, playground or other public property, except as provided in this act.

"*Section* 2. No sign shall be erected or painted upon or attached to any building, anywhere, except such sign as shall refer to a business conducted within such building, and no such sign shall extend above the cornice of a building or be placed upon the roof of any building, or project over a street, sidewalk and public way to a distance of more than two feet.

"*Section* 3. No sign shall anywhere be painted upon or attached to any mountain, cliff, boulder, tree or other natural object, and no existing sign of any kind, anywhere, shall be repainted, repaired or renewed except in conformity with this act.

"*Section* 4. Signs to advertise land for sale may be placed not nearer than two times their height to any traveled way, and they may be placed only upon such land as is for sale, and no such sign shall contain a superficial area of more than 20 square feet.

"*Section* 5. All existing signs not in conformity with this act shall be removed by the person or persons upon whose property they are erected within two years of the date of the passage of this act.

RIVOLI MAY CHANGE POLICY

It is barely possible that the Rivoli will change its established policy shortly, and instead of limiting a picture to a run of a single week will put on a big feature for an extended engagement, with a minimum run of four weeks. If negotiations now pending come to a head, "The Fall of Babylon," a new Griffith production, made up in part of scenes taken from "Intolerance," will be the first big feature to go into the Rivoli, under the extended run policy. In addition to the "Intolerance" spectacular scenes, "The Fall of Babylon" is said to contain many newly produced scenes of similar character that surpass anything that Griffith has heretofore turned out. "The Mother and the Law," also formerly a part of "Intolerance," has been made into an eight-reeler, and will be shown in a Broadway theatre in a few weeks.

LOFT AFTER FITZGERALD'S CAFE

Loft, the candy man, is reported to be after the premises now occupied by Fitzgerald's Cafe, in the Fitzgerald Building, with the view to establishing one of his confectionery emporiums in the quarters that the cafe is expected to vacate after July 1, when national prohibition becomes effective. Loft, who has sought for years to secure a likely location in the Longacre section, is understood, through a representative, to have made the Fitzgerald heirs an offer recently to take over the lease immediately. The matter is pending at present, it is understood, and it is quite likely that in a few weeks the actors' favorite thirst parlor will be selling nothing more intoxicating than chocolate bon-bons and strawberry soda.

VERA MAXWELL LEAVES

Vera Maxwell is no longer holding forth as hostess in the Paradise Room at Reisenweber's. She left because, it was reported, her expensively attired presence failed to attract the large number of her wealthy friends, whom the management counted upon to bring shekels into its coffers.

The Russian Quartette and the Balalaika Orchestra, appearing at present in "Redemption," have been engaged to play in the Paradise Room every evening after eleven o'clock. They began their engagement last Saturday night.

A.E.A. DECIDES AGAINST TYLER

The Arbitration Board of the Actors' Equity Association decided last week that the claims of some ten members of George Tyler's "Somewhere in the House" company for two half week's salary were valid, and accordingly informed Mr. Tyler that the salaries in question must be paid. The actors based their claims on the A. E. A. contract. According to reports received at the Equity offices, Mr. Tyler has already paid most of the claims and will pay the rest as soon as they are presented in accordance with the Arbitration Board's decision.

CHAMPION FAT WOMAN DIES

LOS ANGELES, Cal., Feb. 10.—Two graves, side by side, a special reinforced casket and eight powerful pallbearers were all necessary at the funeral of Mrs. M. J. Gowdy, known in the theatrical world as Jollie Josie Jolly, the largest woman in the world. The deceased, who died from pneumonia following influenza, weighed 616 pounds.

VAUDEVILLE PROBE ADJOURNS AFTER FIVE DAY INQUIRY

Pat Casey, Henry Chesterfield, Sam K. Hodgdon, Edward W. Fay, W. Slotkin, Charles T. Aldrich and Others Are Questioned—Resumption Depends Upon Commission

After five days of examination and cross-examination, during which Pat Casey, Henry Chesterfield, Edward M. Fay of Providence, Charles T. Aldrich, a performer; Sam K. Hodgdon of the Keith Vaudeville Exchange, and Barney Meyers were among those questioned, the Federal Trades Commission last Friday adjourned the investigation which it is making into the affairs of the National Vaudeville Artists, the Vaudeville Managers' Protective Association and other vaudeville interests. When the hearings will be resumed depends uopn the commission, the adjournment being taken subject to the call of that body. It is believed, however, that they will be again taken up within the next week.

The adjournment caused considerable curiosity among those who are keeping in close touch with the proceedings, some even venturing the opinion that they would not be resumed. Others, though, took an opposite view and gave the reason for so thinking.

According to them, while the present proceedings were probably originally started by Harry Mountford, it was Sam Gompers who actually induced the Federal Trade Commission to start the investigation. As they point out, the White Rats still hold a charter in the American Federation of Labor and when Mountford first went to Washington he laid his case before Gompers who, after considering the matter, did what, possibly, Mountford could not have done, spoke the word that prompted the Federal Trade Commission to set an investigator to work. With Gompers behind the inquiry, they state it will surely go on to the end.

Before leaving for Washington on Friday, John Walsh, chief counsel for the commission, stated that there were several things which required his attention in Washington, but that, if he found that they would take too long to clear up, he might turn the examination over to an assistant, in order that no undue delay may be suffered.

The first two and one-half days of the hearing were taken up by an examination of Pat Casey, general manager of the V. M. P. A., who was succeeded on the stand by M. Slotkin, manager of the Lyric and Olympic Theatres, Buffalo. Among other things, Slotkin was asked numerous pointed questions regarding the failure of Cora Youngblood Corson to play his house following the White Rats' strike. It appears that Miss Corson journeyed all the way from New York with eight people and, after reaching Buffalo, was cancelled by Slotkin.

Walsh, during the course of Slotkin's examination, also sought to find out just what part Gus Sun's office had played in the Corson cancellation. Slotkin's entrance into the membership ranks of the V. M. P. A. and his reasons for joining the organization were also thoroughly gone into by the Commission's attorney.

Slotkin, incidentally, raised a big laugh when asked why he didn't pay the balance of some $400 on his V. M. P. A. strike assessment of $600, stating, smilingly, that he was "a stingy feller." A reference to a meeting of Gus Sun's managers, held in Springfield, Ohio, and attended by Slotkin and at which he declared he was "given a good time" also produced laughter.

Slotkin said there was no compulsion in the matter of joining the V. M. P. A., and that Casey, who spoke at the meeting at Springfield, simply outlined the advantages of joining the organization. A letter from Gus Sun to Slotkin, read a few moments later, speaking with reference to the Corson act, stated that Slotkin knew what to expect if he booked the act in question. Asked whether he knew what this statement meant, Slotkin testified that "he presumed that he did."

The recent cancellation of an act in which Victor Vass appeared was explained by Slotkin, as due to the fact that the turn was not good enough for his audience. The fact that Vass was at one time active in the Rats, Slotkin intimated, had nothing whatever to do with the matter. A transaction whereby Vass and his partner borrowed $35.00 from the N. V. A. to play the date, was explained at length. The act had received no money from him, Slotkin stated, but the V. M. P. A. and N. V. A. Complaint Board is considering the matter at the present time, with the idea of securing a settlement.

Casey was then recalled to the stand and Walsh again took up the subject of the alleged black list.

At this point in the proceedings ex-Judge E. E. McCall entered the case as an associate of Mr. Goodman, and launched forth on a dignified and scholarly plea for a dismissal of the charges on the ground of lack of jurisdiction and other technical legal points. Mr. Moore, the Federal Trade Examiner, listened attentively, but refused to allow Judge McCall's contention, pointing out that a similar motion had already been made and denied earlier in the case.

Casey then again reiterated that the so-called black list was not a black list at all, but a list of unreliables, who could not be depended upon to fill contracts. He added that practically all of those on the list in question had played houses controlled by managers holding membership in the V. M. P. A. since the strike troubles.

In a discussion of the closed shop, Casey declared that he didn't believe it was practical at all, inasmuch as artists like Sarah Bernhardt, for exmple, would have to belong to a labor union in order that they might appear in vaudeville theatres. The vaudeville business, Casey added, at the present time, is in a better state than at any time in its history.

In reply to a question he then said that there was no discrimination against an

(*Continued on pages* 30-31-32.)

STRIKE CLOSES ALL SEATTLE THEATRES

MANY COMPANIES AFFECTED

SEATTLE, Wash., Feb. 8.—All of the theatres were forced to close here on Wednesday as the result of conditions brought about by the general strike that temporarily succeeded in badly crippling street railroad travel, as well as seriously interfering with almost every phase of the city's business activities.

The fact of the stage employes' unions joining the strike would have been sufficient to have caused the theatre operators a great deal of inconvenience in keeping the theatres open. Still it is probable that the attempt would have been made to keep going, but for the unsurmountable difficulty presented by the stoppage of practically all forms of transportation.

While it is not settled as yet, there is strong probability that the general strike will be declared off by Monday, and it is confidently expected that the theatres will be open as usual and ready for business at the latest by Monday night.

Julian Eltinge and his vaudeville troupe, which William Morris is sponsoring in a tour of the K. and E. legitimate houses, played three days at the Metropolitan Theatre before the general strike forced him to quit. The Eltinge show was doing a wonderful business, the house being sold out on Monday for the entire week. The Eltinge troupe was sent into Canada to fill in with a few one-nighters, opening at Vancouver on Thursday. Mr. Hood, K. and E.'s resident booking man at Seattle, arranged the fill-in dates which will keep the Eltinge show busy until it takes up its regular route again at Butte on Monday.

The Shuberts did not have an attraction booked into Seattle this week and none are scheduled for the immediate future. Josef Hoffman, the concert pianist, heading a company of lyceum artists was the only other touring attraction besides Eltinge that was caught in the strike jam. With the exception of The Moore, which plays the Orpheum Circuit shows, and the Pantages Theatre, also playing vaudeville, the rest of the theatres here follow a stock policy. At the Wilkes Theatre, the Wilkes Players, a dramatic repertoire organization, was holding forth until forced to close, while the Oak has been housing the Monte Carter Musical Company, and Levy's Orpheum, a stock buslesque company, headed by Henry Sherr.

The following vaudeville acts playing at the Moore, the local Orpheum house until Wednesday laid off here until Saturday awaiting developments: Joe Howard, Ethlyn Clark and Twenty Songbirds, Johannes Josefsson's Company, presenting "Glima," Claudius and Scarlet, Walter Fenner and Company, Kennedy and Rooney, Yoshi and Tashi and Chas. and Madeline Dunbar.

The current Pantages bill consisting of Love and Wilbur, Murphy and Klein, Regal and Moore, Four Miacos, "Senator" Francis Murphy, the Maryland Singers and the Four Miacos, also waited here until Saturday in the hope that a settlement might be reached and the theatres open up again.

Both the Moore Theatre and the Pantages house managers said that the artists comprising next week's bill will arrive here on schedule time on Sunday. Conditions look rather promising today (Saturday), as the strike sentiment seems to be waning noticeably in all directions and it is the general impression among theatrical men that next week will see a normal resumption of amusement activities.

MANAGER'S WIDOW DIES

CHICAGO, Feb. 10.—Mrs. Louise Thompson Glover, widow of Lyman G. Glover, former manager of the Majestic Theatre, and herself a well-known critic, died in Chicago February 8. She is survived by three children. Funeral services were held Sunday.

THIEVES RAID "FROLIC"

The police have been baffled by a mysterious series of robberies which have been perpetrated with regular intermittency on the roof of the New Amsterdam Theatre where the Ziegfeld "Midnight Frolic" is held nightly.

The robberies began last October when Dolores, one of the principals in the "Frolic," lost $8,000 worth of jewelry from her dressing room while she was appearing on the stage. She reported her loss to the police immediately, but no trace of the jewels have as yet been found.

Since that time there has not been a week but what something was stolen from some dressing room or from the stage. Coats, wraps, silk stockings and other wearing apparel have disappeared from the girls' rooms weekly. And valuable tools from the stage are disappearing daily.

Last week a carpet worth about $210 was stolen from the office of Victor Kiraly, manager of the "Frolic." A few days before the theft of the carpet a rug worth $90 was stolen from the ladies' retiring room, and during the last three weeks more than 1,000 small baskets used nightly in the show have disappeared. These baskets, in wholesale lots of 500, cost the management 15 cents apiece.

The robberies are not confined to the roof, however, for it was learned last week that during the run of "The Girl Behind the Gun" in the theatre below one of the principals in the company lost a watch from his dressing room worth $650. The watch has never been recovered, though its disappearance was reported to the police almost immediately.

POLICE SEEK HYPNOTIST

It was learned last week that the police are looking for a vaudeville hypnotist, said by the District Attorney to be Harry Sanderson, who is alleged to have hypnotized Norma McLeod, of 244 West Fifty-eighth Street, causing her to commit a forgery. The District Attorney says that Sanderson has a criminal record, and following the release on a suspended sentence of Miss McLeod, upon the recommendation of a commission appointed to determine her sanity, Judge Crain in General Sessions issued a bench warrant for his arrest.

"When I passed the check I did not know what I was doing," Miss McLeod told Judge Crain. "I had fallen in with a man who is a hypnotist and we were to double up in a vaudeville act. I believe he made me commit many crimes while in a hypnotic state."

The girl's story was investigated by Probation Officer Kimball, who reported to the court that it was true. The investigation also disclosed that the girl was married to Walpole Ginn in New Rochelle in October, 1913, and was divorced in November, 1916.

GET RIGHTS TO CORT PLAYS

Wybert Stamford, the English and Colonial producer, who was brought here from London to stage "Good Morning, Judge" for the Shuberts, and Walter Jordan will sail for London next Saturday and take with him five American musical shows. These are "Flo Flo," "Gloriana," "Fiddlers Three," "Listen Lester" and "Miss Blue Eyes."

All of the musical shows will be delivered by Stamford to Grossmith and Laurillard, the English producer, who obtained an option on the plays from John Cort through Walter Jordan, of Sanger and Jordan.

Grossmith and Laurillard may distribute several of the plays for production among other London producers, but it was said that within a month after his arrival in London Stamford will stage for them (Grossmith and Laurillard) "Flo Flo," which will be the first of the five shows to be produced in London.

KLEIN TO PRODUCE, IS REPORT

Arthur Klein was reported, this week, to have made arrangements to produce a musical show for Klaw and Erlanger. When asked to verify the report, he denied that he would produce a show for Klaw and Erlanger or anybody else, stating that he was not interested in any other field than vaudeville.

CABARETS WANT TO STAY OPEN AFTER 1 A. M.

COMMITTEE TO SEE MAYOR

A movement to push the closing hour back beyond the 1 A. M. hour now in force, was started last week by the owners and managers of the principal cabarets and restaurants throughout the city.

According to John Wagner, secretary at Reisenweber's, one of the principals responsible for the movement, the plan is for a committee of prominent restaurant men to visit Mayor Hylan at his office and ask him to extend, by special license, the closing hour of the better class of restaurants.

The committee will not ask that all-night licenses be issued, as in the past, but that they should be permitted to keep open until 3 A. M. until next July, at which time the recently passed prohibition amendment becomes effective.

It will be pointed out to the Mayor that, after next July the profits of cabarets and restaurants, which accrue for the most part from the sale of liquor, will be materially lessened and, in many cases, to such an extent that these places will have to go out of business. There is a great deal of money invested in the cabaret and restaurant business, places like Reisenweber's alone entailing an investment of over $150,000, and, if the places are permitted to run a few hours longer each day, the total profits from the additional hours of business will tend to diminish the ultimate losses.

Some idea of the difference the extra few hours would make to those places permitted to keep open after 1 o'clock may be gleaned from the statement of John Wagner:

"If we are permitted to keep open just two hours a day longer until next July, Reisenweber's alone would take in from $500 to $1,000 a day more," he said.

The committee that will visit the Mayor will probably be headed by John J. Cavanaugh, president of the Restaurant Men's Association of New York, and owner of Cavanaugh's Restaurant on West 23d street. James Churchill, owner of Churchill's Restaurant and Cabaret, on Broadway and Forty-ninth street, is also slated to be a member of the committee.

The matter would have been taken up with Mayor Hylan last week, it was stated, were it not for the fact that His Honor is taking a vacation at Palm Beach at the present time. However, just as soon as the Mayor gets back to City Hall, which is expected within the next three weeks, the committee will go down to visit him.

Previous to the outbreak of the war many of the restaurants and saloons throughout the city had special licenses which permitted them to keep open all night. After the war's outbreak the licenses were amended so that the places holding them could only keep open one or two hours beyond the 1 A. M. period.

After this country's entrance into the war the special licenses were all canceled and every place selling liquor had to stop doing so after 1 A. M.

"SPEC" ARGUMENT ADJOURNED

Argument on the writ of habeas corpus which the ticket brokers have obtained through their attorney, Louis Marshall, in an effort to have the recently passed Williams-Kilroe ordinance declared invalid was again postponed last week when it came up in Special Term, Part 1, of the Supreme Court. This is the second time it has been adjourned in the last three weeks.

Twice it was adjourned at the request of Louis Marshall, and last Friday Assistant District Attorney Johnston, who will oppose the ticket brokers' attorney in the argument, requested the court to adjourn it until next Friday on the ground that he was not quite prepared, at which time the writ will probably be disposed of.

"A SLEEPLESS NIGHT" IS WEAK

WASHINGTON, D. C., Feb. 10.—Jack Larric and Gustav Blum, authors of Irene Fenwick's new vehicle, "A Sleepless Night," have dismally failed to qualify as writers of farce, in the opinion of Washington critics, who were unanimous in characterizing last night's Washington showing of the play as a fragile, banal bit of dramaturgy, lacking all in finished handling and distinctly inclined to bore as well as shock an audience by its distinct reliance on risque situation and dialogue.

Larre and Blum have chosen for their theme the complications which arise from the efforts of a rich man's son and the rich man's girl ward to escape from the rich man's mandate that they shall marry. This is complicated by the first act appearance of a young man artist and his wife, a sculptress, who, in order to obtain a commission to paint and sculp for the rich man, pose as unmarried.

The girl ward falls in love with the married artist and goes to his room at night, but she has been preceded by the artist's wife. The artist's wife, in turn, has been followed to her husband's room by the rich man's son, who loves her.

Here is presented the complication of one woman being hid under the bed and another in it, when the rich man and his chauffeur enter. A third act revelation of the married state of the artist and the sculptress thereby is made necessary.

The cast commends respectful attention, notwithstanding the handicap that has been heaped upon it by the authors.

Irene Fenwick charmingly struggles with the role of the married sculptress who cannot reveal her matrimonial state.

Ernest Glendinning reverts to the light touch of his "baby mine" days to portray the role of the married artist.

Lucile Watson scores her usual success in a character role. Others who were favorably mentioned were William Morris, Donald Gallagher, Carotta Monterey and Fred Peters.

BETTY BREWSTER OUT OF TOMBS

The District Attorney has fixed February 19 as the day on which Betty Brewster Inch, the vaudeville actress, will again be tried in the Criminal Branch of the Supreme Court on an indictment charging her with attempting to extort $250 from Eugene P. Herman, president of the Herman Motor Truck Company.

Mrs. Inch, or Betty Brewster, as she is known in vaudeville circles, was tried two weeks ago before Justice Weeks and a jury, and after a trial lasting four days the jury disagreed.

After the trial Judge Weeks, on motion of the Assistant District Attorney, doubled the amount of the defendant's bail from $5,000 to $10,000, in default of which she was sent to the Tombs to await her second trial. About five days ago, however, bail was furnished by a surety company, whereupon Mrs. Inch was released.

SETTLE SEPARATION SUIT

The separation suit brought by O'Ella Dunn Smith, the actress, against her husband, Frederick James Smith, editor of a motion picture magazine, in the Supreme Court last week, was settled last Monday and the action will be discontinued.

Maurice B. and Daniel W. Blumenthal, representing the plaintiff, and Melvin H. Dalberg, attorney for the defendant, drew a separation agreement last Monday which was signed by their respective clients. It was said that, under the agreement, Mrs. Smith will receive a lump sum and, in addition, $25 each week from her husband.

The Smiths have been married four years and during that time had one child, which died.

HYMAN NOW FOX MANAGER

E. L. Hyman, who has been in charge of motion picture bookings for the Liberty Theatres, for the last year, resigned his post with the War Department's Commission on Training Camp Activities this week, to accept the position of manager of William Fox's Liberty Theatre, St. Louis.

MGRS. GETTING SHOWS READY FOR SPRING

TWENTY-FOUR HEADED FOR B'WAY

With the approach of Lent, New York producing managers are making preparations for a busy Spring season and have on the way upwards of thirty plays for presentation here some time between now and the advent of hot weather.

These shows are in various stages of readiness. Some have been tried out and are due for an early Broadway showing; some are about to be tried out, while others are in rehearsal or about to be placed there.

One of the first on the list in "Scandal," an English play brought to this country by Walter Hast and produced by him in conjunction with the Shuberts. It had its first American presentation last Saturday night at Springfield, Mass.

"Sleepless Nights," another play just ready to break in on Broadway, received its premiere last week in Schenectady, N. Y., and is this week playing in Washington. This is also a Shubert attraction.

"A Dislocated Honeymoon," a play by C. W. Bell, received its first production on January 24 at Atlantic City, N. J., at the hands of Klaw and Erlanger and Edgar MacGregor. Among the prominent players in the cast are Amelia Bingham, Phoebe Foster and Marie Chambers.

"Every Man's Castle" had its tryout in Toronto, Can., two weeks ago and the cordial reception accorded it seems to warrant the assumption that when it gets to New York it will stay for some time. The cast includes Wilton Lackaye, Robert Edeson, Adrienne Morrison and Katherine Kaelred.

"The Flaming Soul" is another play which has had a successful tryout. Two weeks ago Providence playgoers stamped it with their approval. The play is by Owen Davis and Charles Guernon and is a Wm. A. Brady production. The cast includes Blanche Frederici, Clara Joel, Saxon Kling, T. J. McGrane, House Peters, Jane Cooper, Grace Knell, Arthur Allen, John Turner and Chauncey W. Keim.

"The Royal Vagabond," a musical show presented by Cohan and Harris, has been revised and, in its new form, showed improvement last week at Atlantic City. It is the work of S. I. Szinnyey and William C. Duncan, with music by Dr. Anselm Goetzl. The cast includes: Roger Gray, Charles Wayne, Louis Simon, Tessa Kosta, John Goldsworthy, Julian Winters, Fred. Santley, Robinson Newbold, Frances Demarest, Grace Fisher, Winifred Harris, Gladys Dell, Edna Pierre, Walter Palm and Helen Pierre.

"The Royal Vagabond" is due to come to the Cohan and Harris Theatre next Monday night.

"Tumble Inn," an Arthur Hammerstein production, is to receive its premiere next Monday in Philadelphia. In spite of the fact that its name has been changed several times, it is said to have the making of a Broadway show.

"Penny Wise" was tried out last week in Stamford, Conn., and is this week in Providence.

"The Dancer," a Shubert attraction, opens to-morrow in Wilkesbarre, Pa.

"Adam and Eve" was put into rehearsal this week by A. Ray Comstock. The cast includes the names of a number of prominent players, among whom are Ruth Shepley, Otto Kruger, Ferdinand Gottschalk, Courtney Foote, Wm. B. Mack, Harry Harwood, Roberta Arnold, Reginald Mason, Jean Shelby and Adelaide Prince.

"The Aftermath," a propagandist play showing the after effects of war, is about ready for production under the management of Wm. Moore Patch.

"Take It From Me," another Patch production, is waiting for its chance to open at a Broadway house and may be expected at any time.

Sam Blair has "The Girl in Stateroom B," which is soon to go into rehearsal.

Thomas Broadhurst, who has not written anything for the stage for several years, recently finished a play entitled "Our Pleasant Sins," which is about to be placed in rehersal under his own direction.

Other forthcoming productions are "Yesterday," by the Shuberts; "The Master Thief," by Oliver Morosco; "Up Front, Please," by Arthur Pearson; "Heads I Win," by Steven Lingard; "Come Along," by the Marne Producing Company; "A Burgomaster of Belgium," brought from abroad by W. R. MacDonald, and "Let's Beat It," a soldier show.

That Summer shows are already being considered is evidenced by the fact that Coutts and Tennis are making preparations to produce "Come Seven," the book and lyrics of which are by Philip Bartholomae and music by Silvio Hein. Patricia O'Hearn will be featured with the show. Henry Coote and Donald Archer will also have prominent roles.

HERBERT ASHLEY SEEKS DIVORCE

Herbert Ashley, of the vaudeville team of Ashley and Skipper, last week started an action for divorce from Louise Ashley, who formerly worked in an act with him in vaudeville. The action was filed in court by Harry Saks Hechheimer, acting for Ashley.

A letter written to Ashley by his wife appears to have started all the trouble. It was sent from Pittsburgh and told of her having been arrested there for having a dinner party in her apartments at a hotel. She complained that the officers treated her unfairly by putting her in the county jail instead of the police station, where she was thrown into contact with criminals. She said they had done this because, they told her, the police station was filled with prisoners.

Ashley began an investigation at once and, while doing so, says he found evidence which would warrant him in suing for a divorce. Mrs. Ashley is now residing, the papers state, in Pittsburgh, while her husband is in New York.

WALLACH GETS "SEVENTEEN"

Stuart Walker has leased to Sam Wallach the Eastern road rights to "Seventeen." Wallach presented the play in Stamford last Saturday with a cast which included several players from Walker's Portmanteau Company. Among them are Florence Hart, Leah Temple, Judith Cook, Emma Wilcox and William Belfort. Wallach's company will play one night stands for the most part.

This makes two companies now playing "Seventeen" simultaneously in different parts of the country. The other one, which Stuart Walker is presenting himself, opened at the Murat Theatre, Indianapolis, last Monday night, after finishing a week's engagement in Cincinnati. Walker left his Portmanteau players at the Punch and Judy Theatre last week to witness the Indianapolis opening.

COMPLETE FIFTH "BETTER 'OLE"

When the fifth and final of "The Better 'Ole" companies opens at the Illinois Theatre, Chicago, February 24, De Wolf Hopper, who heads the cast, will be supported by the following players:

Dick Temple, Percival Vivian, Arthur Barry, W. H. Woodley, St. Claire Bayfield, Amelie Barleon, Frank Cullen, Olive Reeves Smith, Marie Salisbury, Craig Miner, Jane Arrol, Daisy MacGlashin, John C. Douglas, Harry Marsden, Carl Rosa, George Cukor, William Martin, Helene Ambrose, Gertrude Carberry, Ottilie Ambre, Rita McDonnell, Anna Kahan and Ruth Rollins.

FIGHT TICKET SCALPING BILL

BOSTON, Mass., Feb. 10.—That local theatre managers have arrayed themselves against the proposed Anti-Theatre Ticket Scalping Bill was disclosed today at a hearing of the bill before the Committee on Legal Affairs at the State House.

The measure, which was offered by Frank W. Thayer, would take the power of granting theatre licenses away from the Mayor and vest it in the City Council and would also give the Council the right to regulate the prices to be paid for theatre tickets.

ACTRESS, SORE, LEAVES U. S.; WON'T RETURN

SITGREAVES SAILS FOR FRANCE

Chafing under the bad treatment she says she was accorded in this country during the last few years, Beverely Sitgreaves sailed last week on *La Lorraine* for France, declaring that she would never return. Her trip, she stated, was at the invitation of Mme. Sarah Bernhardt. She will be the guest of the French tragedienne and will act with her in productions contemplated for the Theatre Sarah Bernhardt.

"The most interesting feature of my trip," Miss Sitgreaves said, "at least to me, is the fact that I am not coming back. I don't say that I shall be always in France. There is England, for instance, and after a while I may go there. But one thing is settled, I am never to return to this country.

"My experiences in the last two years have convinced me that I am altogether forgotten here after my long service. But there is a reason for that. I feel I shall never recover here from the treatment I received in connection with the American production of Lavedan's 'Service.'"

This is the patriotic drama of Henri Lavedan, in which Harrison Grey Fiske last Spring presented Mrs. Fiske at the Cohan Theatre. Miss Sitgreaves had acted the role of heroine in the first production, but Mrs. Fiske took her place in New York.

"Of course after I was taken out of the cast when I had been so long announced as the heroine," Miss Sitgreaves said, "it was a great reflection on my artistic standing. In addition to that disadvantage, I have learned that I was taken to Baltimore to play the piece merely in order that Mrs. Fiske might see the play and decide whether or not she wanted to act the leading part.

"Of course this sort of treatment was sufficient to try the patience of any actress. The fact that 'Service' did not draw here is no reflection on the original drama of Mr. Lavedan. That cannot be said to have been acted at all."

Miss Sitgreaves has not been seen on the stage here since her appearance in the Baltimore production of "Service." The play ran here for less than two weeks.

"Just as I had about begun to realize that my own country—the managers and not the public—had forgotten me, there came, fortunately, Mme. Bernhardt's invitation to join her in Paris, and there I shall stay."

HEBREW ACTORS FORM UNION

Charging that the managers of the Hebrew variety theatres have been guilty of repeated acts of discrimination against them, a number of Hebrew vaudeville performers last week organized a union which they say will ultimately do away with the alleged arbitrary acts of the managers.

The organization is called the American Hebrew Vaudeville Actors' Union, Inc., and was granted a certificate of incorporation last week by Supreme Court Justice Finch.

The purpose of the organization is outlined in the paragraph of the incorporation papers which reads as follows: "To form a union to protect the interests of the Hebrew vaudeville actors and actresses as such performers, and to enable them to receive official recognition as such union from recognized bodies or unions with which Hebrew vaudeville performers are affiliated."

The organizers of the union and the directors for the first year are: Charles Sperling, Abram Rosenstein, Bessie Sperling, Israel Rabinowitz, Samuel Stern, Annie Stern and Samuel Sperling.

The annual meeting of the organization is set for the first Monday in May.

COURT REVERSES GLASER CASE

The Court of Appeals last week affirmed the reversed judgment which George De Carlton obtained against Vaughan Glaser in the Supreme Court October 22, 1915.

De Carlton, through his attorneys, O'Brien, Malevinsky and Driscoll, sued Glaser to recover $1,600. He alleged in his complaint that he was engaged by Glaser to play a part in the latter's production, "A Grain of Dust," and that his alleged contract was for fifty-two weeks. The complaint also set forth that the plaintiff was to receive $50 a week while he was playing in defendant's stock company and $60 a week if he played in the road company.

The alleged contract was to run from September 5, 1912, but De Carlton stated he was discharged early in February, 1913. Shortly afterwards De Carlton brought suit, and the case, which was tried October 22, 1915, before Justice Gavegan and a jury, resulted in a verdict for the plaintiff for $1,426.80.

Glaser, through his attorney, Nathan Burkan, appealed from the judgment rendered against him in the Supreme Court to the Appellate Division, the latter court reversing the judgment and sending the case back to the court below for retrial.

The plaintiff then took an appeal from the decision of the Appellate Division to the Court of Appeals, the highest court in the State, which last week finally affirmed the decision of the court below and rendered a verdict in favor of Glaser.

The total amount of the costs that De Carlton will now be required to pay, he having filed a bond to secure the payment, is $400.

DANCER ASKS DIVORCE

Phillis Gorman, known on the stage as Phillis Kerrwood, a dancer, and one of the Kerrwood Sisters, is suing Eugene F. Gorman, a vaudeville actor, for divorce through Harry Saks Sechheimer.

The papers in the case state that the couple were married in 1913 in San Jose, Cal., and, for a year after the marriage, continued in vaudeville. The plaintiff then went to live with her mother for a time and when she returned East to join her husband in an act was subjected, she says, to humiliation and harsh treatment. As a result, she says, she went into the production of "Springtime" which Klaw and Erlanger were making. Afterward she rejoined him in Chicago, she says, but was subjected to such harsh treatment that her nerves broke down. She charges that he was unfaithful with a woman whom she does not know. There is one child, Pauline, now four years of age.

LAIT RE-WRITING PIECE

Jack Lait is re-writing the play he wrote for Sophie Tucker called "A Fat Chance," which William Morris was to have produced last fall. Its similarity to "The Melting of Molly," which Lait saw while it was running in Chicago, caused him to re-write his own play.

Sophie Tucker stated last week that Lait would have the revised manuscript in her hands by no later than April 1, and four weeks later, she says, she will be appearing in the play.

Until that time she will continue to entertain at Reisenweber's with her Five Kings of Syncopation, the while collecting a fat salary check weekly, in which is also included a percentage of the couvert charges.

MEMPHIS HAS NEW MANAGER

MEMPHIS, Tenn., Feb. 8.—Frank Grey has returned to the Lyric Theatre here and will be in charge, under the ownership of the Majestic Amusement Company, which has leased the house. The Lyric Stock Company closed to-day. The policy of the house has been changed and henceforth will play only high-class road attractions.

REFUSED PASS; IS PUNCHED

UNION HILL, N. J., Feb. 9.—Nicholas J. Anderson, billposter for the Lincoln Theatre here, according to his statement, was punched by Frank Goetting, a conductor in this city, when he refused to give the latter a pass to the show.

Philadelphia Benefit for Actors' Fund Realizes $6,000

Nora Bayes, Charles Winninger, May Irwin, Blanche Bates, and Battery of Composers Draw Big Crowd to Forrest Theatre

PHILADELPHIA, Feb. 8.—A capacity crowd that filled all of the seats and whatever standing room there was at the benefit show for the Actors' Fund at the Forrest yesterday paid a total of $6,000 which, together with the proceeds of the other coming benefit performances, will be used to aid actors who are in need. There was a long waiting line long before the show started and, by the time the first act went on, the house was packed. The program offered was a remarkable array of talent, a galaxy of vaudeville and legitimate stars and composers, furnishing the entertainment.

It was the second Actors' Fund show of the year, one having been held in New York recently, and the first one ever given outside of New York or Chicago. Whatever doubt any one had as to whether an Actors' Fund show, presented outside of the country's two big theatrical centers would be a success, was dispelled yesterday, everything going through without a hitch. The success of the venture reflects credit on Daniel Frohman, who arranged, rehearsed and managed the show.

The performers were recruited from companies and shows playing in New York and Philadelphia. By permission of Local 77 A. F. of M., of which branch Adolph Hirschberg is president, the orchestra gave its services, while the stage crew did its work through the courtesy of the I. A. T. S. E. Local 8, of which Benjamin Harrison is president and business manager. Under the direction of Richard Schmidt, conductor, the orchestra rendered an overture consisting of a medley of popular songs.

Witt and Winter held down the initial spot with an acrobatic offering. The rest of the program included "What Girls Can Do," a variety act by girls only, and Nan Halperin in character songs, from Keith's; Grant Mitchell and Gladys Gilbert, Edmund Sorgan and Lulu Fralick of "A Tailor-Made Man" company, from the Garrick, in a one-act social comedy, "Jimmy"; members of the "Oh, Mama" company from the Chestnut Street Opera House, Lew Fields in a sketch, also Charles Winninger, from the Lyric; Irving Fisher from Nora Bayes' Theatre, New York, in songs; Nora Bayes and Al Roberts in a "dramatic perversion" from "Romeo and Juliet"; May Irwin in new songs; Blanche Bates in recitations; Janet Velie and company in the "Tickle Toe" from "Going Up" (Forrest), Maclyn Arbuckle, the Old Bill of "The Better 'Ole" at the Broad, telling "weird stories from Texas," and then the big concluding feature, a musical novelty consisting of a pianologue in which the following composers appeared, each rendering a selection from his works: Victor Herbert, Jerome Kern, Rudolph Friml, Raymond Hubbell, Louis A. Hirsch, Harry Carroll, Silvio Hein, A. Baldwin Sloane and Gustave Kerker,

There was also a speech by Daniel Frohman during the show, telling of the work of the fund.

The next benefit show will be held at the National in Washington, of which W. H. Rapley is the manager, on Friday, February 21.

Frohman will probably start rehearsals for it on Monday, February 17.

FILM MAN SUED FOR SEPARATION

Claude H. MacGowan, general manager of the Universal Film Company, was made defendant last week in an action for a separation filed in the Supreme Court by his wife, Mary Elizabeth MacGowan.

A motion made by M. H. Winkler, attorney for the plaintiff, for alimony and counsel fees, was made after the service of the summons and complaint upon the defendant, which will be argued this week before Judge Bijur in Special Term, Part I, of the Supreme Court.

In her affidavit in support of the motion, Mrs. MacGowan alleges that her husband has been guilty of neglect and desertion, in addition to which, she says, he has failed to support her and properly care for their two children, Claudia, aged seven, and Ursula, aged six.

MacGowan entered the employ of the Universal Film Company six years ago at a salary of $20 a week and has steadily risen to the position of general manager with a salary of $10,000 a year. Mrs. MacGowan asks for $100 a week and $1,000 for counsel fees in her application to the court.

MacGowan is 28 years old and his wife is 26. They were married eight years ago, and three years ago MacGowan sued his wife for divorce in the Kings County Supreme Court alleging in his complaint that she had been guilty of misconduct with a man in the New Victoria Hotel on West Forty-seventh Street. The divorce action was subsequently withdrawn and a separation agreement was entered into between the parties in which the husband agreed to pay his wife $15 a week and, in addition, pay for the support of the children.

Early this week Henry J. and Frederick E. Goldsmith, who have been retained by MacGowan to defend the action, drew papers in opposition to the motion for alimony and counsel fee in which MacGowan substantially denies all of the allegations made by his wife.

BLAIR FILLS CAST

Sam Blair has practically completed the cast for the musical farce entitled "The Girl in Stateroom B," which he plans to open next Monday in one of the Shubert houses in New England. The book and lyrics were written by William K. Wells, and Hal R. Dyson is responsible for the score.

The players are: Marjorie Pringle, Jessie Howard, Agnes Martin, Dan McNeil, James Dyson, George B. Tripp, William C. Reid, Violet Dyson, Margaret Collins, Cora North, Vera Sweet, Grace Fairbrother, Marjorie Baird, Dorothy Bird, Frankie Timon. Ray Perez is staging the dancing numbers.

BILLY MEEHAN TO STAR

Billy Meehan, who has attracted such favorable attention by his interpretation of a realistic "hick" character in "The Big Chance," will star in a new play next season that Willard Mack is now writing for him. Meehan will be seen in a somewhat similar role to that in which he is now appearing in "The Big Chance."

ROTHAPFEL TO PRODUCE

Sam Rothapfel, former manager of the Rivoli and Rialto, organized a company this week for the purpose of furnishing exhibitors with complete film programs, consisting of a feature, educational scenics, etc. Wally Van has been engaged as director.

JOHN GALSWORTHY ARRIVES

John Galsworthy, the English playwright and novelist, arrived in New York yesterday on the Carmania. He will attend on February 20 the celebration of the anniversary of the birth of James Russell Lowell.

GERARD HAS NEW SHOW

Barney Gerard is now busy on his new show, "Kiss Papa," which he will put out next season on K. and E. time.

HARRY AKST LEAVES BAYES SHOW

Harry Akst, who has been Nora Bayes' pianist for the last two years, excepting the six months he spent in the army, left the cast of "Ladies First" last week. In this respect, Akst has followed the precedent established by all of the principals that played in the show except Florence Morrison, Irving Fisher and the star herself.

Akst says he left because of Miss Bayes' arbitrary treatment of him, and he also says that Irving Fisher contributed to the annoyance. Another element that tended toward his leaving the show at this time is the fact, Akst says, that he was forced to appear in the Sunday night concerts at the Nora Bayes Theatre without compensation for his services. (This was also Lew Cooper's complaint when he left.) When asked why she did not pay the members of her company for appearing in the Sunday concerts, Miss Bayes is reported to have answered: "Well, the Shuberts don't pay their people."

"Ladies First" is scheduled to open in Philadelphia March 17.

The Sunday night concerts at the Nora Bayes Theatre ceased with the one given last Sunday, it was reported. And it was learned last week that Nora Bayes offered Jack Norworth, her erstwhile husband, $500 to appear at the concert given by her the Sunday before last. The latter is playing over the Keith Circuit at present.

Teddy Shapiro, who has been playing the piano for the Josephine and Brooke act, will take Akst's place in the Bayes show.

HOWE MUST PAY TENNEY $300

Sam Howe, the burlesque producer, must pay Allen Spencer Tenney, the writer, the sum of $300, in accordance with a verdict rendered by a jury in the Third District Municipal Court last Wednesday. The legal action came about as the result of Tenney writing the book for Howe's show, "Butterfly of Broadway," last June. According to the complaint, Howe paid Tenney part of the sum agreed upon, but Tenney, it is said, experienced considerable trouble in collecting the balance of $300, and finally brought suit in September, 1918. Judge Murray heard the case. Tenney's attorney was Alex. B. Tendler, while Leon Laski acted for Howe.

E. E. RICE HAS NEW SHOW

"A Bit of Paris," by Josephine Turck Baker, is the name of a new four-act comedy drama which Edward E. Rice is producing.

The show is scheduled to open in Poughkeepsie February 20 with Julia Byron featured. Others in the cast are Goldwin Patten, John Sumner, Charles Halleck, Russell N. Rhoades, Jean Wadley, Marie Bonsall, Anita Tully, Charles J. Diem, Frank Ross and Frank Wilson.

NEISS TO HEAD CARNIVAL

Ike Neiss will head the Canadian Victory Shows, the only carnival company that will tour Canada during the summer of 1919. The show will play towns as well as agricultural exhibitions. The show will move every week by railroad. It will present many novelties, one of which will be known as Abulkah.

ANGLIN CANCELS TOUR

BALTIMORE, Md., Feb. 10.—Margaret Anglin, whose nervous breakdown prevented her from filling her engagement last week in Hartford, Conn., has closed her company and cancelled her tour. She was to have played this week at Ford's.

LEAVES WILMER & VINCENT

Eugene L. Koneke has retired from the firm of Wilmer, Vincent and Koneke, disposing of all of his interests in that concern to Sidney Wilmer. Koneke plans to engage in the theatrical business for himself.

WHERE IS SADIE TRAVIS

The whereabouts of Sadie Travis, last heard of with "The Sporting Duchess" in 1904, are sought by a sister of J. S. F. O'Connell. Please communicate care of THE CLIPPER.

"SCANDAL" OPENS STRONG

PROVIDENCE, R. I., Feb. 10.—Perhaps the best of the new plays seen here this season and one which will take a high place among the well tried productions that have come this way is "Scandal," from the Novel by Cosmo Hamilton and presented at the Providence Opera House tonight.

The play was originally brought out under the name of "She Burnt Her Finger" but, with condensing a new cast has been made into what may be called a success.

"Scandal" is of the high comedy type of play, with a story well built and interesting and carried out consisently in word and action by personages well bred and of social pretension.

Beatrix Waterhouse is the guardedly reared daughter of a multi-millionaire who, from the mere love of adventure, continues her innocent visits to an infatuated portrait painter after her picture has been finished. A man of her own social set, whom she has previously refused in marriage, lives across the hall from the studio and he, the girl's mother, aunt and uncle come in scandalized pursuit. The girl, rebellious and in a spirit of deviltry, claims her rejected suitor as her secretly married husband.

Scandal is thus avoided, but the man, in accepting the situation forced on him, determines to play the game also. There follows an ingenious bedroom scene ending with a touch of sentiment which has also something of a thrill. The man and girl are forced to play at a honeymoon. The game is kept up until the girl turns her defeat into cherished victory and all ends happily for both.

Charles Cherry and Franciene Larrimore have the leading roles, the rest of the cast assembled by Walter Hast being as follows: William David, Carl Eckstrom, Henry Trader, Frank Gregory, Jerome Colamora, Alice Putnam, Isabel Omadigan, Mary Cecil, Mrs. Lillian Kemble Cooper and Paul A. Luvon.

The production is sumptuously staged and costumed a fitting setting for the clever comedy.

HART MAY WED RICH GIRL

LOS ANGELES, Cal., Feb. 8.—Wm. S. Hart, the noted film star, is said to be contemplating marriage. His intended bride is reported to be the daughter of a millionaire Montana Cattleman.

William S. Hart refused to enter the "Big Five" movie combination last week because, it was reported, he is holding out for more money. However, William Grossman, of House, Grossman and Verhaus, whom Hart sent for to represent him in the deal, arrived in Los Angeles a week ago last Monday and immediately began negotiations in Hart's behalf with the moneyed interests back of the deal. It was intimated along Broadway that Hart will ultimately get what he wants.

MADGE HART LOSES

One thousand two hundred and fifty dollars is the sum awarded to David H. Slade, attorney for Madge Fox Hart, the booking agent, in his suit for $5,000, by Justice Leonard A. Giegerich last week. The counsel for the defense severely roasted alleged methods by which Slade kept close watch upon the actions of Mrs. Hart, claiming that either Slade or a friend was almost always near her. Slade claimed that all he had done had been to safeguard his rights.

CHORUS GIRL BECOMES COUNTESS

May Picard, who appeared in New York at the Globe Theatre with the "Girl on the Film" company several years ago, has now become the Countess of Cowley, in England. While here, she married Arthur Wellesly, whose real name was the Viscount Dangan. He inherits the estate of the Earl Cowley. They are at present living in Horsham with their two children.

TRICK MULE DIES

Bert La Mont's trick mule, "Dixie," died at Kansas City last week. The death of the animal means a loss of $3,500 to La Mont.

VAUDEVILLE

U.M.P.A. HOLDS VAUDE. IS NOT A BUSINESS

FILES ANSWER TO RATS' SUIT

The B. F. Keith Vaudeville Exchange and the Vaudeville Managers' Protective Association, through E. F. Albee and Pat Casey, the respective heads of each organization, filed an answer last week to the $378,000 damage suit started some time ago in the United States District Court by the White Rats Realty Co., Inc., in which it was alleged that the above named defendants conspired to destroy the business of the latter.

The answer contends that the Vaudeville Managers' Protective Association and The Keith Booking Exchange are engaged in an amusement enterprise, and that vaudeville cannot be considered in the light of a business enterprise, within the meaning of the Sherman anti-trust law.

The defendants' answer goes on to state specifically that they are not engaged in business in New York City, as set forth in the complaint filed by the White Rats Realty Company, Inc. It is also denied that the defendants conspired to destroy the busines of the White Rats Realty Company, Inc., or to procure the White Rats Clubhouse for the National Vaudeville Artists, Inc.

The Mutual Bank and Robert Corcoran, named as co-defendants in the suit, last week interposed a demurrer, basing their contention on the ground the complaint does not set forth sufficient grounds for action.

KEITH TO BUILD IN CLEVELAND

CLEVELAND, O., Feb. 8.—According to a statement issued here last week by John F. Royal, manager of the Hippodrome, the Keith interests intend to build a new theatre in Cleveland within the course of the next two years. The plans have already been drawn for the new house, it is said, and it will be ready for occupancy by the Keith people before 1922, at which time the lease of the Hippodrome passes from the Keith interests to Walter Rosenberg, the New York picture man. Keith vaudeville, according to Mr. Royal, will continue at the Hipp until the new house is built.

ROCK & WHITE BACK IN VAUDE

Rock and White will take a short flyer in vaudeville before departing for Europe, having accepted a contract for five weeks in and around New York. The team will open at the Colonial on February 17, which engagement will be followed by a week each at the Orpheum, Riverside, Alhambra and Palace. I. R. Samuels is understood to have been laregly instrumental in arranging the deal which brought them into vaudeville again.

JULIA DEAN ENTERS VAUDE

"Evil Eyes" is the title of a sketch in which Julia Dean, who was featured in "The Woman on the Index" a short time ago, is now appearing in vaudeville. Louis Casavant and Robert Kelley comprise the rest of the cast. Philip Bartholomae is the author of the playlet, and Joseph Hart directed it.

FORM NEW VAUDE TEAM

Florence Holbrook, formerly of Lean and Holbrook, and Ralph Whitehead have formed a vaudeville partnership and will be seen in the near future in a new musical playlet under the direction of Alf. T. Wilton.

PUT OFF CLAYTON-HERMAN CASE

A hearing of the complaint filed with the N. V. A. by "Mystic" Clayton, the mind reader, against Dr. Herman, was to have been held last week, but was postponed because of the fact that Dr. Herman is now playing in New England and could not conveniently be present. The case will come up for adjustment as soon as Dr. Herman plays out his New England time, which has about four weeks longer to run.

SAYS TOM BROWN LIFTED ACT

Chas. B. Maddock has filed a complaint with the N. V. A. against Tom Brown, alleging that Brown is now playing an act called "The Constabules," which is claimed to be "an exact copy" of the Maddock production, "Crosby's Corners." The Complaint Bureau has asked both parties to present detailed evidence so that a decision may be reached in the matter.

HYAMS & McINTYRE ENLARGE ACT

Hyams and McIntyre will become a three-act shortly, the team having commissioned Frank Stammers to write them a new vehicle that will serve to introduce their youhtful daughter, Leila, to vaudeville patrons. The new act will be along the lines of Hyams' and McIntyre's former vehicles, being a singing and dancing skit, with a slight story interwoven.

SHARIFF CASE SETTLED

The complaint of Mohammed Houssan, representing Absolam Shariff, now in Europe with the 308th Infantry, wherein it was charged that another Arab troupe was wrongfully using Shariff's name, was satisfactorly settled by the N. V. A. last week, the defendants agreeing to cut out the billing objected to.

"BLUCH" AND SNYDER AT ODDS

"Bluch" Landry, the Hippodrome comique, registered a complaint against Bud Snyder last week with the N. V. A., which in effect states that Snyder is using Landry's photographs for lobby display purposes, without permission. The case will come up for investigation shortly.

HERRICK & ALFRED PRODUCING

Lee Herrick and Julian Alfred are jointly producing a new one-act musical comedy for vaudeville entitled "Good Night Teacher." The act will have a cast of nine, and will be ready in a week or so. Stoker and Bierbauer are handling the booking arrangements.

LA MONT LAUNCHES TWO ACTS

Bert La Mont added two new productions to his list this week, both opening for a break-in in Fox houses. The first is entitled "The Club House Revue," a musical skit with a cast of seven, and the second is "Turkish Bath Frolics," containing eight people.

DENNY & BOYLE TEAM UP

Jack Denny, formerly of Brown and Denny, has formed a vaudeville partnership with Ellen Boyle. The team broke in a new act at Paterson last week, which will come into New York shortly. Max Hart's office is handling it.

COOPER & BROWN DOUBLE UP

Lew Cooper, until recently playing a part in "Ladies First," a Norah Bayes' show has framed up a double blackface singing and talking specialty, with Lew Brown handling the straight end of the combination.

BANKOFF CANCELS RIVERSIDE

Ivan Bankoff, the Russian dancer, was forced to cancel the Riverside this week as the result of an attack of influenza, which started last Monday, and which developed into pneumonia later in the week.

WOULD UTILIZE LEGIT HOUSES ON OFF DAYS

PROMOTER HAS NEW SCHEME

A plan whereby several of the legitimate theatres in and around New York might be utilized during the afternoons on which no matinees are given was put up to the powers that be this week by a promoter who believes that he has hit upon an idea that contains endless money-making possibilities.

The promoter, who has sponsored numerous big attractions in his time, proposes to organize fifteen or twenty vaudeville shows and send them around the circuit intact. The shows, according to the plan which is still in embryo, would open on Monday afternoon and play Tuesday, Thursday and Friday.

If agreeable to the concerns operating the legitimate theatres under consideration, the vaude shows will also play Sunday matinee and night engagements, making six performances a week in all.

The man behind the scheme, in advancing arguments as to the practicability of the utilization of the legit houses on the odd days, contends that show business was never better than at the present time, and that the public demand for vaude is far from being filled by the theatres devoted to that branch of entertainment.

He is willing to lease or play the houses on a sharing basis, and is understood to have ample financial backing to carry out his miniature road show scheme. Whether the legit managers can be convinced of the feasibility of the idea remains to be seen.

GET PAN ROUTE BOOKING

The Naesse Trio, consisting of Alfred Naesse and two women, ice-skaters from Scandinavia, have been booked by Richard Pitrot for the whole Pantages Circuit. On the completion of their tour they will open in Paris at the Folies Bergere, from where they will go to the Circus Parish in Madrid, Spain. Monsieur Adolphus, assisted by two premier dancers, will play the same route.

RUSH PROVIDENCE HOUSE

PROVIDENCE, R. I., Feb. 10.—Work on the new Albee Theatre having started again and with everything in full swing once more, the house will probably be completed in March. Restrictions placed on labor and material by the Government caused a pause in the work, but with nothing to hinder it now the new theatre is rapidly nearing completion.

REHEARSING GIRL ACT

N. S. Feldman has put into rehearsal a new girl act entitled "A Cold Million." It is a miniature musical comedy with ten people, four principals and a chorus of six. The offering will be booked by Sam Morris and is being staged under his personal direction.

OPENS ON KEITH TIME FEB. 17

Kathryn Dahl and Her Melody Girls open next Monday at Keith's, Jersey City, N. J. Miss Dahl's company includes Selma Marion, Estelle Mount, Maude Hutton and Maurice Bernard, pianist. She will carry special scenery.

MIDGETS PLAYING FULL WEEK

The Singer Midgets are playing full week engagements over the Loew Circuit. They started last week at the Metropolitan, Brooklyn, and are this week at the Victoria, New York.

PETROVA GETS SIX WEEKS

Mme. Olga Petrova, erstwhile movie star, who opened last Monday at the Chase Theatre, Washington, doing a single singing act, has been booked by H. B. Marinelli for a six weeks' tour of the Keith Circuit at a reported salary of $2,000 a week.

Following the Washington engagement, Mme. Petrova is booked for The Orpheum, Brooklyn, the week of February 17. February 24th she comes to the Riverside; March 3 in Baltimore, March 10, Philadelphia, and her tour ends in Boston, where she is booked for the week of March 17.

Should her six weeks' tour prove successful, Marinelli will arrange a tour for her over the entire Keith Circuit.

Had not the "flu" in Australia at the present time prevented Mme. Petrova from playing there, it was learned last week that she would have accepted the offer recently made to her by Hugh McIntosh, the Antipodean manager and producer, the latter having offered Mme. Petrova $2,250 a week and all her expenses paid to appear in Australia.

NEW THEATRE FOR BROOKLYN

The Kings Highway Real Estate Company will commence building operations on a new two thousand seat vaudeville theatre on March 1, that the concern will erect on the corner of East 12th street and Avenue Q, Brooklyn. The location is a particularly good one, being midway between Coney Island and Church avenue, tapping a section of upper Flatbush containing a population of approximately 100,000 suburbanites, who have, heretofore, had no other source of theatrical amusement available other than pictures. The house will be modern in every respect. No booking affiliations have been made as yet, nor has a name been chosen for the new house. The sponsors of the new theatre expect to have the place in readiness to give a show by the 1st of October.

RUSH LING VERSUS CHING LING

George B. Reuschling, who asserts that he has appeared for twelve years under the professional name of "Rush Ling Toy," has filed a complaint with the N. V. A. against a performer whom he designates as "Wilson," in which it is alleged that said "Wilson" is using the billing of "Ching Ling Toy."

Reuschling declares in his letter to the N. V. A. that "Wilson's" billing is far too similar to his, and requests the organization to ask "Wilson" to refrain from the use of such hereafter. Reuschling also asks the N. V. A. to use its good offices in having "Wilson" quit using the programme underline "China's Greatest Mystifier," as the complainant contends that it is his exclusive property.

APOLLO-GOLDEN CASE POSTPONED

The case of the Apollo Trio versus the Three Golden Brothers, which was to have come up for a hearing before the Complaint Bureau of the N. V. A. this week, has been postponed for the present. The trio, which charged that the Three Golden Brothers were infringing on their act, were requested to furnish more information and details regarding the matter.

WOULD COLLECT FROM POSTAL

Mack and Vincent have requested the N. V. A. to collect a half week's salary from the Postal Telegraph Company, which the team allege they lost through the delayed delivery of a telegram, recently, said delay, the act assert, being due to negligence on the part of the company.

NAME LIFTED; ACT CLAIMS

Chadwick Huber, of Stetson and Huber, wrote in from Seattle last week and requested the N. V. A. to take action on an act that is alleged to be wrongfully using the team name.

VAUDEVILLE

PALACE

Selma Braatz, working in a full stage set and with a uniformed assistant, opened the show with a juggling act which received about twice the amount of applause usually accorded an act in this position. Miss Braatz is doing at least a half dozen new tricks, all novel and well executed. The closing stunt with the billiard cues is an exceptional one.

Sailor Reilly, after a long absence, is back with a song repertoire of published numbers put over with fine effect. One or two are out of the ordinary, especially the "10 Day Pass" lyric, which is bright from beginning to end. The "Boulevard" number, which held a prominent place in his act last season, is still retained and Reilly's manner of rendering it, together with his piano accompaniment, makes of it a hard song to replace.

Le Maire, Hayes and company, in a blackface act, built entirely for laughing purposes, did well in the third position. There are some clever comedy lines as well as one or two good situations in the act and the men made the most of them.

Harry and Emma Sharrock's clever mind reading act, with its comedy setting "Behind the Grand Stand," is a fine example of how a comparatively simple idea can be put into such shape as to become a standard attraction. While the mind reading stunts of the couple are well executed, fast, and handled with few slips, in that department, however, the act differs little from the ordinary run of such offerings, few of which are found in the big time houses these days. The novel setting which the Sharrocks have provided, however, makes the mind reading but one of the act's features and by no means the most prominent one.

The Greater Morgan Dancers, in their third week, closed the first half of the bill and scored their usual big success.

Mabel McCane, in her new revue, in which she is assisted by Grant and Wing and Al. Sexton, opened after intermission and did well. In stage settings, scenic effects and wardrobe, Miss McCabe's act is a vaudeville wonder and this, added to some fine songs written by the late Chas. McCarron and cleverly rendered by Miss McCane, makes the act exceptional. The work of Miss McCane's assistants, particularly that of the female member of the Grant and Wing team, is well worthy of special mention.

Clifton Crawford, the Gunga Dhin man, is back, still doing the moving picture theatre bit, the man slipping on the stairs, and a Kipling recitation. Crawford is an artist; clever, cleancut in his work and a sure hit on any bill. But a change of material would be welcome. Possessing such decided ability in the handling of all sorts of material, his reasons for sticking to his old act is indeed a mystery.

George White, assisted by his four dancing beauties, Tot Walters, Ethel Delmar, Louis Leigh and Dorthy St. Clair, found a big welcome awaiting them and scored a big applause hit. White has made some changes in the act which include some new scenery for the finish, together with a new dance number which he calls "Aesthetic Jazz."

Belle Baker, after a week's illness, is back with some new songs and one or two of her older numbers. The "Baker" number is out and in its place is a corking song called "America Never Took Water." This started the act off with a bang. It was followed by a comedy "Solomon" number and then an Irish song concerning the time when Ireland comes into its own, a number entirely unsuited to this talented artist's style.

An Italian character followed and then a request song for the finish. Miss Baker left the big audience clamoring for more.

Howard's Bears, a well put-on animal act, closed the show. W. V.

VAUDEVILLE REVIEWS

RIVERSIDE

The Four Readings, in some well executed feats of acrobatics, opened the show and were rewarded with much applause at the finish. Dorothy Toye and Sister were on second, too early, it seemed, for a singer of Miss Toye's attainments. The sister plays the song accompaniments and also contributes a piano solo during one of Miss Toye's costume changes. Miss Toye sang first a selection from "Cavalier Rusticanna," then in male costume the tenor aria from "Rigoletto," and with the costume change a vocal rearrangement as well. This selection was rendered in a big vibrant voice of tenor quality. Next came a ballad, sung in a clear soprano and, for the finish, the duet from "Il Trovatore," Miss Toye's remarkable vocal equipment enabling her to sing both the soprano and tenor parts. Enthusiastically encored, she sang a stirring war ballad.

Harry Green and company are presenting for the last week the Aaron Hoffman sketch "The Cherry Tree," which has served Green as a starring vehicle for over four years. The sketch is too well known to need comment here. It is one of the best pieces seen in the two-a-day houses in years and, if Green's new act, which he says is all ready for production, comes anywhere near approaching it, it is a corker.

Olsen and Johnson, in a two-man nut musical act, gathered in the lion's share of the laughter of the first part with a collection of nonsensical musical bits composed of piano selections, songs and violin playing. Put together without the slightest semblance of routine, a collection of bits running one into the other with scarcely a break between, the act is a laugh from beginning to end.

Emma Carus, with Walter Leopold at the piano, who in addition to furnishing the accompaniments, sings a song and joins in a dance, scored a big hit with her new act, seen for the first time in the east. Miss Carus has a fine collection of new material, handled in an excellent manner. Her offering will be further reviewed under "New Acts."

A. Robbins, the walking music store, opened after intermission. Robbins has a woman partner who plays a portable organ, while he gives his imitations of the various instruments which he has concealed about his person. Robbins gives a great imitation of a cornet, clarionet and guitar as well as good ones of several other instruments. He makes a mistake, however, in singing just before he begins the imitations, as invariably his tones so closely resemble those of the instrument he is about to imitate that the illusion is lost.

Louise Dresser and Jack Gardner and a company of two have a new act called "The Union," a little sketch which gives husband and wife an opportunity of playing together rather than going their separate ways in vaudeville, drama or the pictures. The act is put together before the audience all doing their parts, and the whole is a fine quarter of an hour entertainment. It will be further reviewed under "New Acts."

Jimmy Lucas, with some nut comedy, three or four songs and the assistance of about half of the entire list of performers who had appeared before him, put over a good sized hit. Emma Carus helped roll on his piano, Jack Gardner assisted in the clowning, and others joined in the merriment, which made he fact that Lucy was replacing the Thornton act a joyous occasion. The Gardner Trio also was a fill-in, replacing Ivan Bankoff and company in "The Dancing Master." The trio did well, holding the big audience in until the fall of the curtain. W. V.

COLONIAL

Capacity business still prevails and will continue just so long as the booking managers give to Colonial patrons the calibre of shows that have been on view for the last eight weeks. This week's entertainment is made up of standard material that has already proven its worth. Lillian Shaw did not appear owing to throat trouble, her place being taken by The Four Haley Sisters.

Challen and Keke opened after the pictures. The lady only acts as assistant to Challen, who walks the wire cleverly. He opens in female attire that did not fool anyone as to his sex. A few stunts on the thread would have received a bigger hand had he put more punch into his work. His attire could also be improved by wearing a tuxedo suit.

Frank Gaby held down number two position with credit. He is a remarkable ventriloquist with a wonderful idea as to voice throwing that caught on immediately. The conversation between the Englishman and the American Kid was well done, although a trifle too long. The "Little Girl" bit proved to be a novelty that won for Gaby a huge round of applause.

The Marmein Sisters and Dave Schooler did not go over as strongly as they did at the Riverside a few weeks ago. The Girls, or Schooler, were not at fault, however, the difficulty lying in the fact that their ground cloth appeared like a huge wave, as it was laid on the bare stage and the wind from the cellar shot through the holes in the flooring. However, the act is splendidly put on and the girls put their numbers over with telling effect. Schooler is often referred to as the best pianist in vaudeville and that term fits him well. His masterly touch of the ivories brought forth heavy applause.

Jimmy Lucas, also appearing at the Riverside, tucked away a good-sized hit with his "Song Ravings." Although not in good voice, he applied his personality with wonderful effect. Joe Hall assists and did well. The "Transformation Rose" bit was spoiled by the stage hand, who did not work up the laugh. It would be a good idea for Lucas to carry a man to do this business, especially while working around the big towns.

Gus Edwards and his trio scored solidly with a budget of songs that were well put over. The Misses Furness and Curtis are pretty. The act ran thirty-six minutes.

The Four Haley sisters appeared after intermission and stopped the show completely after rendering five songs of the popular brand. Evidently, the three smaller girls are sisters, as they look alike. The fourth girl is a comedienne who knows the art of humor and works up her bits in a quiet but effective manner. But she could easily eliminate the "sniffing" bit, as it has a tendency to take away the legitimacy of her other good work. They harmonized splendidly and received a big hand after each number. The audience applauded for fully three minutes after the last song. This act is sure fire.

Sallie Fisher and company presented "The Choir Rehearsal," but did not get the usual amount of laughs, due to the fact that the act has played around these parts for many seasons without a change. The song that runs through the offering went well.

Jack Norworth is an entertainer with a capital "E," his songs and "Gags" being timely and expertly delivered. He scored a deserved hit.

Marlo and Duffy tumbled about the stage to the delight of all who remained and did well, considering the latenes of the hour. J. D.

ORPHEUM

An audience that comfortably filled the house witnessed the Monday matinee and saw the acts run off in fast time. This week's bill possesses a big punch and in all probability will continue to draw well through the week.

Orville Stamm occupied the number one position and did well. He started with a song about a large bull dog which he uses during the act. Stamm has a pleasing personality, but his voice does not carry very well. The main part of the offering was a muscular display and two feats of strength. With the dog, which weighs sixty-five pounds, suspended from his arm, Stamm played the violin and then balanced a piano and man upon his chest. He is a capable entertainer and received a big hand for his work.

Phina and Company rendered a number of recent song hits and finished with some fast dancing that got them a generous round of applause. The turn has speed and class and does not lag for a moment. An interesting feature was the work of a little girl, who appeared to be about six years old. She rendered an imitation of Belle Baker singing "Nathan" and also delivered a short eulogy to the late Theodore Roosevelt. A clever rendition of the "Rip Van Winkle" song was given by one of the performers.

Tom Bryan and Lillian Broderick found the going easy with their snappy dance offering. They did four dances together, with the "Porto Rican Glide" featured. There was scarcely a pause, the duo going through their routine with evident zeal.

Ralph Kitner and Jim Reaney drew a number of laughs with their comic dialogue and songs. One of them is a blackface comedian, of more than ardinary ability, and the straight man feeds him expertly. Some of the material used in the talking is rather old, but has been remade and, put over in a new way, hits its mark. The straight man has an excellent singing voice and was enthusiastically applauded for a ballad which he rendered during the course of the act and which was the only deviation from the comedy.

"A Day in Camp" was presented by ten of the soldiers who were with "Yip Yip Yaphank" and who style themselves Yip Yip Yaphankers and cleaned up the applause. Sergeant Frank Melino, who is featured, is a clever performer, and the rest of the boys are quite up to the mark. The turn has everything—clever acrobatic stunts, singing, some instrumental work and comedy.

Jack Ryan and Billy Joyce were favorites from the start and won favor with their repertoire of current popular hits. Three encores fell to their share and they could have easily taken another. They sang eight songs.

Edna Goodrich held the interest of the crowd in "The Mannequin." She has the part of Yvonne, the model at Pathe's and is supported by France Beudsteau, Lavinia Shannon, Clara Sidney, Iska Murff and Jack Arthur, respectively in the roles of Monsieur Henri Pathe; Judic, the assistant; Mrs. Whitesides, Allene Whitesides and Walter Andrews. A few of the members of the cast did well, but the others could improve on their work. The story is really only incidental to the act, of which the main part is a display of gowns by Miss Goodrich. Of these, she has a splendid collection and more than once she aroused murmurs of astonishment.

Truly Shattuck and Emma O'Neill, two women, sang a number of songs and rendered some patter. The turn is on the style of the popular sister act of today. It includes the usual joshing and, as a comedy offering, is "there."

Bradna and Derrick, in an equestrian act, appeared in closing position, and although the hour was early, the crowd started to file out. Further up on the bill the act would doubtless have gone well, as it is an excellent offering, given by skilled performers. I. S.

VAUDEVILLE

VAUDEVILLE REVIEWS

ALHAMBRA

A good all-round bill was presented Monday afternoon before an audience that filled the house. Each act was well received, but Jack Norworth, George Price and Frisco had a shade the best of it over the rest of the bill.

Leon Zarrell and company, a man and boy, in number one spot, secured a good sized hit for their acrobatics. Zarrell does several hand lifts to hand stands with the youngster that would be very difficult, if not impossible, with a full grown man. But this fact does not detract from the merit of the act.

The two feature stunts were a one hand lift and a somersault by the boy to a one hand catch by Zarrell. They work neatly and quickly and rank with the best acrobats before the public.

Harry Masters and Jack Kraft have a song and dance offering that gets away from the usual act of its kind, which they call a satire on the song and dance man of the Past, Present and Future. They start with a song and then give their impression of a song and dance of thirty or forty years ago. They use a song popular at that time and then give a fair imitation of a "statue clog" with a few of the modern steps. After another song they do a soft shoe dance of today and, for a finish, do a futurist dance. For an encore they gave their "impression" of the Egyptian dancer of 2,000 years ago attempting the steps of 1919. The boys are capital performers and present an entertaining act.

Fred Whitfield, Marie Ireland and Lew Murdock presented a rube skit entitled "The Belle of Bingville" and scored heavily. When the curtain goes up, it shows a special drop on which is painted a county jail which serves the purpose also of the "oprey" house and general store, while next door is a lawyer's office. The front of the store is covered with signs of various kinds and many of them were so genuinely funny that the "drop" secured many laughs before either of the trio appeared. Whitfield and Murdock are the first to come on the stage, and they indulge in comedy talk. Whitfield then does a "rube" dance which is followed by some comedy dialogue between Miss Ireland and Murdock. Whitfield and Miss Ireland follow with an eccentric dance, while Murdock plays on a saxophone. For an encore they do another dance.

Jack Norworth, assisted by Fred Mead at the piano, sang six songs, scored one of his regulation big hits and took but one encore, although he could have taken several. Norworth is one of those entertainers who wins with any audience. He has the happy faculty of picking songs and singing them in a way that spells success.

"In the Dark," presented by a company of seven, five men and two women, closed the first part of the bill and was so well liked that it drew four curtains. The skit is well written, well constructed and well acted. It is called a mystery melodrama and it is all of that. The story deals with the flimsiness of circumstantial evidence and, while the argument used is not convincing, it serves for stage purposes.

George Price, assisted by Henri Young at the piano, started in with singing and followed with some comedy patter. He then impersonated Eddie Foy, Eddie Leonard, Raymond Hitchcock, Al Jolson and George M. Cohan. He was called upon to take two encores.

Frisco, assisted by Loretta McDermott and Bert Kelly's Jazz Band, danced himself to his usual success.

Homer Dickinson and Grace Deagon, with their chatter, song and dance, came into their full share of favor in next to closing position and took an encore.

Collins and Hart, with their well-known act, closed the bill and were well received. E. W.

ROYAL

The Girl in the Air opened the show with her unique song cycle, which she renders while sitting in a basket which is projected from back stage out over the orchestra. She sang her songs nicely and won favor.

Ted Doner held the second spot, which seems to have been his favorite at all the houses he has played for the last few weeks, and in that position scored nicely. His dances were well done and the imitations were excellently executed and generously applauded. For an encore he gave the dance which first made him known to the theatre-goers and scored his usual hit.

One of the main characters of Jovedah which was supposed to go on fourth was taken ill and prevented the act from going on. Gilbert and Friedland were therefore moved up. With Anatol Friedland at the piano, Gilbert started with some new ballads which he and his partner have writen, and instead of the usual plant in the audience they formerly carried, the girl now sings on stage in the character of a maid. Their old popular songs were sung and were heartily applauded.

"The Memory Book," a pretty little sketch by Francis Nordstrom, with herself, William Pinkham and two kiddies who play their parts in an appealing way, closed the first half of the bill. See New Acts.

The Royal has inaugurated a song cycle for which a number of old songs are played by the orchestra and flashed on the screen, while the audience sings. Judging from the amount of people who join in, the idea has won considerable favor in the Bronx.

Al Lydell and Charleton Macy, assisted by a young lady, who is not billed, opened the second half and started the laughter with their amusing sketch, "Old Cronies." They are capable artists and handle their material in a manner that is sure to score in any house.

Yvette Rugel, formerly of Yvette and Sarinoff, followed and sang her way into the hearts of all. She is assisted by a clean-cut young man at the piano, who is not billed, but does his work capably. Miss Rugel, besides having a pleasing personality which makes her liked by all, possesses a powerful voice of good quality.

Mr. and Mrs. Jimmie Barry presented their old sketch "The Burglar" in a new way with some new material. They are using two drops, one depicting the outside of a stage door and the other the inside. In this act Barry takes the part of a "rube" who has fallen in love, or pretends to have done so, with the leading lady of a show and plays his role in his usual manner which has stamped him as one of our best rube comedians. The act has a new ending which turns the joke on Mrs. Barry, as the leading lady.

Pat Rooney and Marion Bent not only took the house by storm, but imprinted an impression of Rooney and Bent on the memories of those who had not see them before that will last for quite some time. They gave their uptown act, but a reference to the "Newsstand" was applauded generously enough to show that the patrons here have not forgotten it. Rooney and his smile completely won the audience and no grouch could withstand his pleasing personality.

George N. Brown, assisted by Billy W. Weston, gave the house one of the best closing acts seen here in months, as not one person was seen to leave until the end of his offering. With Pat Rooney and Jimmie Barry putting in the comedy, the act brought laughs, thrills and cheers and sent all home satisfied. G. J. H.

FIFTH AVENUE

Every seat and a great deal of the standing room was occupied as Togan and Geneva opened the show. They started with some patter that failed to produce laughter, but did much better on the tight wire. There is patter and dialogue rendered throughout the offering which, instead of speeding it up, is very poor comedy material and accomplishes just the opposite thing. Their stunts, however, are done in fine fashion and are meritorious.

Charles Reilly sang several songs and told a number of funny stories. Reilly is a finished performer, looking and working well. His personality is a pleasing one and, with good material, it was not long before he had won the audience and rung up a hit of no small size.

Murphy, Nichols and company presented a humerous sketch, and had the crowd giggling with mirth throughout. The action takes place at a school for drama, with the teacher in the principal role. The rest of the cast includes a Miss Lemon, who accents her name on the last syllable, the student body of the dramatic school, consisting of one youth, and the ambitious playwright. Slapstick comedy was rendered in profusion by the quartet, and the audience certainly enjoyed it.

Vinie Daly, assisted by George Gershwin, the young composer, at the piano, sang several classic and semi-classic selections, and was well received. She has a clear voice, although there seems to be a tendency on her part to strain it in rendering the high notes. She received a generous round of applause, nevertheless.

Espe and Dutton found the going easy. The turn includes several difficult feats with a heavy ball, some hand-to-hand lifts and talking, all of high order. The duo are a clever pair of performers and merited every bit of applause which they received. One of them did some good work with a large metal ball and an object resembling a torpedo, throwing them aloft and catching them on his back.

Mabel Burke came in for her customary big share of applause at this show.

Liboneti played several selections upon the marimbaphone, and also joined the hit class. He started with a lively piece, changed to a ballad and followed it with a medley of jazzy tunes. A semi-classic selection which followed was warmly applauded, and he was compelled to take an encore.

"Childhood Days," a humorous playlet, was presented by a cast of five men and a woman. It tells of a teacher, who, upon coming to school in a rural town to begin her work, is surprised to find that her students are all men well advanced in years. The antics of the latter, who explain that they are the local school board, come to get some education themselves, since the younger part of the population is engaged in essential industry, drew a plentiful share of laughs. Several songs and some sentimental verse by one of the scholars fitted neatly into the offering. The man playing the part of Hank was especially funny.

Felix Adler, assisted by Francis Ross and one of the stage hands, who was impressed into service, registered a hit with his comedy in the next to closing spot. Adler is a good comedian, has good material and should find it smooth sailing anywhere. He started with some singing and folowed with some comic rhymes in song. Miss Ross then made her appearance and rendered some dialogue. The concluding ventriloquist section provided a fast finish.

The Ziegler Sisters, Myrtle and Adelaide, closed with their classy dance offering and held the crowd in until the finish. The girls are graceful and the act is well put on. I. S.

AMERICAN

Wellington and Sylvia opened the bill with a neat juggling and balancing act that was well presented. Wellington has something that is unusual in an act of this kind and that is patter which is put over in a manner that is sure to provoke laughter. The young lady in the act has really nothing to do but look pretty, and this with her is an easy task.

Pond and Swift found the going anything but easy. They offer a singing and talking act, but have neither good voices nor personality, while the jokes they use are old. They warmed up toward the finish and went off to a fairly good amount of applause to their credit.

The Sherlock Sisters and Foley started with an Oriental number by the three of them that revealed mediocre voices on the part of the girls, but they made up for it by the manner in which they delivered their numbers. A popular song by one of the sisters was followed by a jazz dance by Foley, which was very well done. A few more songs and dances by the two sisters with Foley went over for a big hand and helped the act score.

George A. Mack offered a monologue and went off with one of the big hands of the first half to his credit. He started as a "souse," and in this part of the act put over a prohibition song. An imitation of a little girl singing, with some patter in which he handled a delicate subject nicely, went over for generous applause.

Martin and Clare closed the first half with a dance offering that started slow, but worked toward the finish and gave such satisfaction that they were compelled to take an encore. Miss Clare's toework was excellently done, but Martin's opening dances lacked style. A jazz dance by him showed this very clearly, and he also showed in the end of the act that he can remedy this fault if he cares to. A satire on the popular dancing of today, as seen by themselves, scored and was followed by a dance farce, showing their conception of how two dramatic stars would do a popular dance.

Malleta Boncini, a tall, well formed woman, started the second half of the bill with a classical number on a violin and proved that she was a capable performer on that instrument. She followed it up with a piece using the mute and showed some very good double-string playing. A medley of popular airs won her an encore.

John T. Doyle and company presented a thrilling melodrama. The plot was worked around a band of Anarchists, who went under the awe-inspiring name of "The Red Flash." Despite the fact that the offering was a bit overdone, it was well acted. Doyle and a woman are the main characters in the play, Doyle taking the part of a Secret Service agent, and the woman a spy of the "Red Flashers," who is planted in the Secret Service. Doyle, as Harrigan, discovers that the woman is a plant, and by cleverly fooling her, gets the secrets of the "Red Flash," saves a train from being wrecked and sends the gang to prison.

James Donovan and Marie Lee took the honors of the bill by stopping the show. Miss Lee started the act going with a song, and was followed by Donovan, who is a jovial looking Irishman, and knows how to get laughs. He offered a monologue that went over well, and then they worked together. In this part of the number Miss Lee showed that she is a capable comedienne and handled her material to good advantage. Donovan showed that he was a good laugh-getter, and as a team they size up to a good standard.

Le Clair and Sampson closed the show with a burlesque on an acrobatic act, in which one of the team is suspended by a wire and the other pretends to lift him in the most difficult positions. They held interest and scored nicely for a closing number here. G. J. H.

VAUDEVILLE

DRESSER AND GARDNER

Theatre—*Riverside.*
Style—*Talk and Songs.*
Time—*Twenty-five minutes.*
Setting—*Special.*

The act opens in the home of the Gardners. The time is late in August and Louise and Jack are packing their trunks preparatory to beginning the fall vaudeville tour. They compare their bookings and try to find some week during the season when they will be at least near each other. Only one is found. Christmas week, when one is in Chicago and the other in Milwaukee. As they plan to spend Christmas Day together the phone rings and the booking agent tells Miss Dresser that her Christmas week booking has been changed to Omaha. Dismayed, they look at each other and she recalls the past ten years of their married life, but six months of which has been spent together. They declare a strike and phone the agent that henceforth the Louise Dresser and Jack Gardner act is a union and will be played as one.

From this on the act becomes a singing and talking bit of entertainment in which some new special numbers are introduced as well as several old ones used by each in their previous acts.

Gardner has a clever song in the "English Rag" as well as "The Ghost of John Barleycorn," which got a lot of laughs. Miss Dresser has two great lyrics in "The Skeleton in Her Closet" and "How Do They Fall for Those Guys?" and another clever song is the "Neighbor" number with a good monologue chorus.

A duet called "Love Me As a Leading Man" was well rendered and some imitations of Broadway celebrities kept the interest running throughout the number. A duet of the choruses of some old-time song hits closed the act, which in its present shape is a corker. An unnamed pianist furnished the accompaniments and a small part is played by a maid.

The Union scored one of the hits of the bill and will doubtless keep the Gardner combination intact for months to come. W. V.

ED HILL

Theatre—*Keith's (Jersey City.)*
Style—*Artist.*
Time—*Eight Minutes.*
Setting—*In One.*

Ed Hill gets away from the average rapid cartoonist who works on the stage in that he uses sponges to put on the color of his picture, his work being in black and white.

He starts in by drawing in crayon outlines the head and long scrawny neck of a woman. This picture he builds up, first with several styles of hair dress and in succession more than a dozen styles of hats.

He also drapes the body with a fur coat and long muff over the arm.

During the course of his drawing Hill keeps up a patter that refers to the advancement of "Sally" from a poor country girl to a woman of ease and luxury. He is a quick worker and a clever artist. E. W.

DENNY AND DOYLE

Theatre——*Twenty-third street.*
Style—*Song and piano.*
Time—*Ten minutes.*
Setting—*In one.*

Lieut. Jack Denny and Ellen Doyle open with a little dialogue and then have a piano brought on. Denny plays and Miss Doyle sings three songs.

Denny then plays a horn while she dances. He then plays while he talks a song about the work in the army. For a finish Denny plays "taps" in jazz style while Miss Doyle dances.

The act was well liked. E. W.

NEW ACTS AND REAPPEARANCES

RALPH CUMMINGS & CO.

Theatre—*Keith's (Jersey City.)*
Style—*Comedy sketch.*
Time—*Twenty-two minutes.*
Setting—*Boxed scene in three.*

Ralph Cummings, best known for his stock and dramatic work, has a very clever comedy skit in which he is assisted by two women.

The scene is laid in a lawyer's office and the characters are the lawyer, his wife and his stenographer. It early develops that husband has long since ceased to care for his wife, who belongs to the freak class. Lawyer and his "stenog" are getting along in the love making business when wifey is announced as the lawyer's washerwoman.

The wife tells hubby that she found on the street a pawn ticket calling for a sealskin coat and asks him to go and get it. When he leaves wifey, in a phone conversation, discloses the fact that the coat had been purchased for her by an old time admirer and the pawning idea was her own to disarm husband's suspicion.

The stenographer then appears and, as she does not know wifey, she "calls her down" for calling the lawyer by his first name, tells her the lawyer does not love his wife and does love her (the stenog.).

The husband returns with a dilapidated coat which the wife says is not hers and a messenger boy brings in a handsome sealskin coat which the lawyer presents to his stenographer, and which the wife, later, recognizes as hers. Because of his wife's anxiety and remarks about the coat the lawyer suspects all is not right and, assuming the role of injured innocence, accuses his wife of receiving gifts from another man. The bluff works. The wife is completely cowed and the stenographer gets the coat.

The skit is bright, witty and well written and is well presented by Cummings and his assisting players. The only fault that might be found is that the ending is too abrupt. E. W.

EMMA CARUS

Theatre—*Riverside.*
Style—*Songs and Talk.*
Time—*Twenty-five minutes.*
Setting—*Special.*

Emma Carus, after a short musical comedy engagement, is back in vaudeville with a new partner and a brand new act. The partner is Walter Leopold, who furnishes the piano accompaniments, sings a solo, joins in a dance and works well with the clever comedienne.

Miss Carus opens with a song called "I'm Glad to Get Back." This was followed by a six-minute talk on prohibition, a collection of stories clever and pointed so well put over that the great value of Miss Carus as an anti-prohibition orator was apparent.

Leopold, who had been excused to get his handkerchief during the monologue, returned and sang a ballad while Miss Carus changed to an Irish costume and sang a rollicking song telling of the time when the fighting Irish come home. A coon song in which a colored lady describes the appearance of the darky who is "stuck" on her was put over with great effect.

Miss Carus next sang "Ja-Da," a novelty number with telling effect, and then a "somebody will love me" song in which Leopold joined in the chorus. The act finished with some clever dancing on the part of Miss Carus with Leopold as her partner. The new act, like all the Carus acts, is smooth, fast-running and entertaining every bit of the way. There was applause and encores aplenty at the Monday night showing. W. V.

THE MEMORY BOOK

Theatre—*Fifth Avenue.*
Style—*Dramatic Playlet.*
Time—*Fourteen minutes.*
Setting—*Special.*

Frances Nordstrom, William Pinkham and two children are featured in "The Memory Book," a unique playlet. The offering is remarkably well staged, the characters perform well, and the act holds interest throughout. There is a drop with two sliding panels, so arranged that when they are drawn apart a circular partition is left, allowing one to look in upon a full stage setting where the action takes place.

Upon the panels being moved, an old, white-haired lady is seen at a table, looking into sort of old album, wherein she keeps tokens of happenings of long ago. As she thinks of each one, the panels are drawn together. Then, in changed settings, the happenings referred to take place.

First, she is seen as a child with her youthful playmate. The second scene shows her with her husband just after the birth of their first child. In the third scene, she is seen in old age, playing checkers with her aged husband. Finally, she is left soliloquising over the death of her husband and son and remarks that she is soon to join them.

The lines for the sketch are well written. It posseses a bit of humor in the child scene. The offering has sentiment that should appeal to almost any audience. I. S.

ROBERTS AND RODEN

Theatre—*Fifty-eighth Street.*
Style—*Singing and talking.*
Time—*Twelve minutes.*
Setting—*In one.*

Roberts and Roden, a man and woman team, have combined some singing, whistling and nut comedy into an act that possesses very little class and fails dismally in producing laughs where they are needed. The singing is poorly done, the comedy is poor and the whistling possesses more volume than anything else.

The woman member of the team starts with a song about her partner, who appears when she is through. They follow with the usual sort of dialogue employed by nut comedians, she acting as the straight. This part of the offering is not only poor as far as material is concerned, but they do not put it over well. She then leaves the stage and he whistles some popular tunes. She afterward reappears and sings a song, after which they render some more dialogue. They leave doing a sort of dance, he whistling.

The offering, as it is, can not hope to get over anywheres except on the smallest of small time. It should be entirely revised. The nut comedian is not only naturally unfitted for the part he plays, but is poorly supported. I. S.

SERGT. JIMMY DIXON

Theatre——*Twenty-third street.*
Style—*Monologue.*
Time—*Ten minutes.*
Setting—*In one.*

Sergt. Jimmy Dixon, dressed in khaki uniform, presents a monologue on current topics, which he delivers in Italian dialect and at the 23d Street theatre last Wednesday was so well liked that he was heartily recalled. He finished with a song.

Dixon's material is fairly good and is delivered in a manner that gets the most possible out of it. E. W.

KNUTE ERICKSON

Theatre—*One Hundred Twenty-fifth Street, (tryout).*
Style—*Monologue.*
Time—*Twelve minutes.*
Setting—*In one.*

Knute Erickson received a generous amount of applause, considering the act he presented.

He entered pretending to lead a lady in on his arm, for comedy purposes, and received a giggle from two persons in the house. Then, offering the imaginary woman a chair, he immediately forgot her until the end of the skit when he pretended to escort her out. That part of the act could be worked up a bit.

After having seated the imaginary woman, he went into a "nut" song which he followed with some verse set to music. Some poor patter that needs improvement followed the verses. The best part of the act was a "coon" song which he rendered with the assistance of the orchestra. The number was very well presented and scored high. Some comedy in pantomime followed and went over.

A recitation impersonating an English "Tommy" telling his opinion of the Yanks before and after seeing them fight sent the act off to a good finish. Although the act is poor in spots, it is nicely delivered and should find the small time houses easy going. G. J. H.

MABELLE AND BLOME

Theatre—*Fifth Avenue.*
Style—*Dancing.*
Time—*Fourteen minutes.*
Setting—*Special.*

MaBelle and Blome, who have been seen in several Broadway shows, are doing a dancing act in vaudeville that should climb to the top in short time. The two look well and dance well, the turn generally possessing all of the requisites of a good dancing act.

Miss MaBelle is a toe dancer of no mean ability and Blome also knows a thing or two about stepping. The offering is nicely put on, and the manner in which the two go through their routine of dances is graceful and artistic.

They start with a dance together that is nicely done, Miss MaBelle stepping on her toes. Each then does a dance alone, Blome displaying agility and speed. Another dance ensemble is followed by two more single dances. Their concluding number, a double dance with numerous difficult steps and variations, is a corker and won them a large sized round of applause.

As it is, the act seems to be ready for a swing over the big time circuits. I. S.

MILDRED ANDRE AND GIRLS

Theatre—*Regent.*
Style—*Musical.*
Time—*Sixteen minutes.*
Setting—*Special.*

Mildren Andre and four girl violinists have a musical act that seems destined to play the better small time all over the country and, perhaps, some of the smaller big time. The offering is nicely put on, the girls play well, move about with grace and ease, and the turn, as a whole, has a big punch.

Mildred Andre starts things with a few explanatory lines in one, telling of what is to follow. The drop is then raised and the girls proceed to render a number of classic and popular tunes ensemble. There is a song by one of the girls, for variety, and the violin solos also help to do away with any monotony that might be caused.

The songs for the act have been carefully selected and the girls put them over well. They are neatly costumed, work well together, making up a good musical offering. I. S.

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KEEP THE LIGHTS UP

During the last four or five years it has become the custom in vaudeville theatres of both big and small time calibre to completely darken the house immediately following the conclusion of each act, greatly to the annoyance and discomfort of those in the audience and without any noticeable advantage accruing to the artist appearing on the stage.

Just how the custom started and why it is continued is rather hard to tell. Possibly the ancient bunk of dropping the house curtain and darkening the house before and after the appearance of some flash "legitimate" headliner, in order to give the turn an added touch of dignity, may have had something to do with the present light dousing foolishness. Then again the practice may have originated in the picture and vaudeville houses that sprung up like mushrooms all over the country ten or twelve years ago.

When it became necessary to place a card on the stage announcing the name of an act, in these "shooting galleries," the service was performed as a rule by one of the stage crew, attired generally in sweater and overalls.

The house management, being desirous of keeping the untidy card changer out of view of the audience, hit upon the plan of darkening the theatre. And for some reason that is difficult of understanding, the practice has stuck to this day.

In addition to the irritation aroused in the mind of the vaudeville patron, whose most natural inclination, at the conclusion of an act, is to look at his programme to see what is coming next, and who finds the process quite impossible in a house thrust into absolute darkness. An unlighted theatre also offers a fine opportunity for the person entering or leaving his seat to stumble and injure himself unnecessarily.

More than one legal action aginst a theatre has arisen from just this source and it would seem to be about time that vaudeville managers eliminated the "house darkening" business after each act for their own benefit aside from any rights the audience may feel it has in the matter.

TWENTY-FIVE YEARS AGO

"Dakota" was presented by Roland Reed.

Florrie West was with "The Black Crook" company twenty-five years ago.

"Our Country Cousin" was produced at the Lyceum Theatre, New York.

Arthur West died in New York City.

Sam Devere's company included Goldie and St. Clair, May Wentworth, A. O. Duncan, Leonard and Moran. The Four Vendomes, Ryan and Richfield, Ena Bertoldi and the World's Fair Four.

The Petching Brothers played at Huber's Museum, New York.

DOESN'T NEED ASSISTANCE

PHILADELPHIA, Pa., Feb. 8, 1919.

Editor NEW YORK CLIPPER:

Dear Sir:—In your last week's issue of the CLIPPER, under date of Philadelphia, Pa., Jan. 29 you published an article concerning me.

The article, as a whole, is true. I have been very ill, but the statement that I am not in the best of circumstances I want to deny. I wish to impress upon my many friends, that I have a good home, a wonderful mother, and I am being well taken care of. And I'm going to get better, so I can go back with my dear old boss, Billy "Beef Trust" Watson, next season.

Thanking you very much and trusting that you find space for this letter. I am

Sincerely yours,
MARGARET NEWELL.

HE BELIEVES IN ADVERTISING

CUMBERLAND, Md., Feb. 8, 1919.

Editor NEW YORK CLIPPER:

Dear Sir:—Enclosed please find check for my ad. It has brought me results already and very good results at that. I have received contracts to play a house that I never played before. That's what I call getting direct results, and one can never tell how many results of an indirect nature are obtained from proper advertising.

Yours very truly,
CHAS. K. CHAMPLIN.

Answers to Queries

E. T.—"A Sprig O' Green" was produced at Pittsburgh in 1890.

A. B. W.—Weber & Fields signed with Keystone in June, 1915.

K. D. L.—Fritzi Scheff filed a petition in bankruptcy in 1914.

H. V. S.—David Warfield formerly appeared in vaudeville.

W. E. B.—Florette, a contortionist, has played on the Moss time.

F. E. B.—The Actors' Fund Fair in 1892 cleared a profit of $160,000.

H. W.—Charles Geyer brought suit for divorce from his wife in 1915.

D. T.—Douglas Fairbanks appeared in "Officer 666" in Chicago in 1912.

HAL.—The Ringling Circus played at the Madison Square Garden once.

K. E. H.—Arnold Daly was the first to produce "Candida" in America.

F. E. B.—Proctor and Mansfield dissolved partnership in May, 1892.

P. B.—Fiddler and Shelton were in the height of their popularity in 1911.

J. A.—The opera house in Salem, Ohio, burned down on February 18, 1887.

F. G.—Claire Whitney played opposite William Farnum in "The Plunderer.

H. C. R.—May McCormack was with the "Broadway Belles" company in 1917.

G. J.—Julian Eltinge appeared in "Cousin Lucy" at the Eltinge Theatre.

F. J.—Klaw and Erlanger produced "The Country Circus" about twenty-eight years ago.

J. J.—Harry Jolson, who is now playing on the Orpheum time, is Al. Jolson's brother.

P. L. M.—Joseph Lang was his name. He died in Minneapolis on May 17 or 1915.

T. V.—"Everywoman" played at the Herald Square Theatre here on February 19, 1912.

L. A. N.—Vaudeville bills for the coming week are published each week in THE CLIPPER.

G. B. E.—The late Charles Klein wrote "The Third Degree" and also "The Lion and the Mouse."

D. A. S.—Hans Von Holstein and Alma M. Sanders wrote "Hong Kong." Leo Feist published it.

V. D. N.—Holbrook Blinn appeared in "The Boss." It was first produced in play form.

L. S.—The De Forests were known as the "Whirlwind Dancers." Yes, they toured Europe.

R. E. N.—It was probably the same act. Very often, acts are billed differently on small and big time.

B. T. F.—"Are You a Crook" was presented at the Longacre Theatre, not, as you say, at the Astor.

D. B. T.—A monologue is not a string of disconnected stories and gags. It must possess unity of character.

E. B. D.—The Loew offices severed all connection with the Sullivan and Considine Circuit on May 29, 1915.

R. L. D.—Daly's Theatre was under the management of Klaw & Erlanger before the Shuberts secured it.

H. F. G.—Yes, Sarah Bernhardt has played at the Palace. There is a possibility of her coming to America again.

C. B.—Deiro the accordeonist has played for phonograph records. Yes, he has appeared at the Fifth Avenue this season.

P. J. L.—Rankin D. Jones was the legal representative of the Empire circuit, he died in Cincinnati from apoplexy in 1913.

R. P.—(1) A wrestling tournament was held at the Manhattan Opera House and began on May 9, 1915. (2) Joe Humphries.

K. H.—The Bobby North who appeared in "Just a Wife" and the Bobby North, well known in Burlesque, are the same person.

F. H.—Katherine Grey made her first appearance in vaudeville at the Palace Theatre, Chicago, during the week of March 4, 1912.

T. T. L.—Henry B. Harris and Jesse L. Lasky's Follies Bergere was opened during the Summer of 1911. The venture was not a success.

J. S.—Lucia Foyat, a chorus girl, died at the Kings County Hospital, Brooklyn, on December 31, 1916. She was with the "New York Girl" show previous to her death.

Old Timer.—You are right, Frohman, Rich & Harris leased the Empire Theatre, which was erected by Hayman and Sanger at Fortieth street and Broadway, twenty-seven years ago.

B. R., Pensacola, Fla.—Sam Bernard did an act a part of which consisted of a humorous argument with the orchestra leader. Bernard did this about twenty years ago. It is presumed that others did this before him.

D. A. R.—Peggy Landers was married to James Britton Scott in May, 1917. Yes, she appeared in "Beauty and the Beast." That was her last appearance on the stage previous to her marriage. Scott is not a member of the profession.

Rialto Rattles

THEATRICAL MYSTERIES NO. 31

Why is it that an Irish song is always sure fire in the Delancey Street, the City, or the Jefferson Theatres?

ANSWER TO CORRESPONDENT

Yes, Lee Kugel is interested in "The Net." We might add that, inasmuch as the show looks like a hit, Lee is also very much interested in "The Gross."

THINGS TO WORRY ABOUT

The Chicago ten percenters are so dissatisfied with conditions in the windy burg that several of them are thinking of quitting Chi and transferring their activities to New York.

COULDN'T IMPRESS BERT

Jack Dingwall told Bert Angeles recently that he knew Heinz when he only had one pickle. "That's nothing," retorted Bert, "I knew Joe Le Blang when he only had one ticket."

JACK'S STRONG FOR THIS SHOW

Jack Dunham says he just can't wait to see the Shuberts' new Winter Garden show, "Monte Cristo," as he has always wanted to see a play written around the most famous gambling resort in Europe.

SOUNDS REASONABLE

Bert La Mont says now that Paderewski has gone into politics, it ought to be a cinch for the eminent ivory tickler to bring harmony out of the discordant situation in Europe.

ONE SURE WAY TO PUT IT OVER

Now that the owners of the Clarendon, a Brooklyn picture theatre, have solved the question of making the house pay by turning it into a garage, it begins to look as if there is at least one good chance left to put the Symphony over as a money-maker.

ANXIETY NOTE

Ever since Oscar Hammerstein announced that he had invented a special suspender contrivance for fat men, Nils Granlund, Loew's press agent, and Sam Edwards, the vaudeville actor, simply can't sleep nights waiting to see how the new patent pants' supporter works out.

BASEBALL NOTE

Harry Steinfeld, the theatrical lawyer, stated the other day that, in his opinion, the new League of Nations that he reads so much about in the newspapers should put both the National and American Leagues out of business, once its gets under way.

WHAT THEY USED TO BE

Walter Keefe was once a reporter.

Chas. Dillingham was once a critic.

Frank McIntyre was once a newspaper man.

Arthur Klein was once an advertising solicitor.

FROM PICTURES TO PICTURES

Having demonstrated his ability to successfully handle pictures, George Washington Grant, the movie magnate, who recently bought the Boston "Braves," will shortly have an opportunity to show what he can do in the way of handling pitchers.

VAUDEVILLE VETERANS

"I blew in so sweet, and it came out so sour.'

"Are you sure you never heard 'Il Trovatore'? Well, then, I'll play it for you."

"Do you want me to get you something to play with? (Business of tickling partner's arm.) Oh, no, this is plenty good enough."

"You gave me a nasty look when I came in." "No, I didn't, you had a nasty look, but I didn't give it to you."

"How do you like your new Rolls Royce?" "Why, I'm simply carried away with it."

R. I. A.—Denman Thompson appeared in "The Old Homestead" at the Academy of Music the week beginning September 30, 1908.

DRAMATIC and MUSICAL

"GOOD MORNING, JUDGE" HAS CHANCE TO EQUAL LONDON RECORD HERE

"GOOD MORNING, JUDGE."—A musical comedy in two acts, founded on Pinero's farce, "The Magistrate," book by Fred Thompson, music by Lionel Monckton and Howard Talbot. Produced Thursday evening, February 6, at the Shubert Theatre, by the Shuberts.

CAST.

Lyall Heeson.....Raymond Oakes
Eisie Erskine.....Helen Shaw
Cuthbert Sutten.....Cecil Clovelly
Rose Ingleby.....Katherine Alexander
Joy Chatterton.....Mollie King
Cash.....Robert Vivian
Hughie Cavanagh.....Charles King
Katie Muirhead.....Betty Pierce
Turner.....Yvonne Clovelly
Diana Fairlie.....Grace Daniels
Albany Pope.....Harold Crane
Margaret Hayes.....Georgien Baker
Winnie Sweet.....Nellie King
Mr. Burridge.....Shep Camp
Millicent Meebles.....Margaret Dale
Horatio Meebles.....George Hassell
An Elderly Lady.....Nellie Graham-Dent
Napoleon.....Alfred Hesse
Walter.....Jack Paulton
Colonel Bagot.....Edward Martindel
Juniori Fratti.....Jean Gautier
Judy Desborough.....Madge North
Attendant.....Ellyn Harcourt
Inspector Eason.....Frederick Annerley
Constable Styles.....Robert McClellan
Sergeant Dix.....Charles M. Hinton
Mr. Honeyball.....Ashton Tonge

For two or three seasons the custom has been prevalent in this country to turn a farce which has outlived its popularity on the dramatic stage into a musical comedy and it is not strange that in the large majority of cases success has resulted. It is, perhaps, not strange that this should be so, for, to begin with, the farces and comedies chosen for musicalization have been those of acknowledged merit, and, with the musical setting, choruses and elaborate costumes, they have a new appeal.

The English managers, following the example of their American brothers, have adopted the plan and "Good Morning, Judge" is the first English-made play of this kind to reach our shores. As "The Magistrate" it proved to be one of the big successes of its day. In its new form it bids fair to be little less popular. In London it has run for two years under the title of "The Boy," and while in New York it may not equal the London record, judging from the reception of the first night's audience it will stay with us for some time.

The week spot in "Good Morning, Judge," is that part furnished by Fred Thompson, for the lyric are woefully lacking in merit.

This weakness, however, is well overcome by Lionel Moncton and the Shuberts, for the music is gay and tuneful and the production rich in costumes and scenery.

The burden of comedy falls upon George Hassell, and he carries it easily. He is a comedian of marked ability and gives to the character of the Magistrate, Horatio Meebles, a delightfully light touch.

Mollie King, Emilie Lee and Cunningham and Clements were four who danced themselves into high favor.

Margaret Dale, Betty Pierce, Edward Martindel, Jean De La Valle and Grace Daniels were others who were individual successes.

The score was materially aided by the interpolated numbers, written by George Gershwin, Isadore Caesar and Alfred Bryan. Their number, "I Was So Young, You Were So Beautiful," prettily rendered by Charlie and Mollie King, was the musical hit of the show.

WOODS HAS NEW PLAY

"Betty in Bed" is the title of a new play which A. H. Woods will produce early next Autumn. He has already signed John Cumberland for a year, with the intention of having him play a part in the piece. Wilson Colison, co-author of "Up in Mabel's Room," and Avery Hopwood are collaborating on the new play.

AMATEURS GIVE "THE VILLAGE"

The Amateur Comedy Club presented last Thursday night, at the Garden Theatre, "The Village," a satirical play by F. J. Tuttle.

The work is a satire on Greenwich Village and deals with the Greenwich Village vampire, who first "vamps" a plumber, then "reads up" on art and finally turns up in the artistic vortex of the Blue Lobster restaurant in Sheridan Square. Here was shown a capital bit of satire on the denizens of a true village resort. The cast, which numbered eighteen, included Edward Fales Coward, Theodore E. Steinway, Henry Clapp Smith, Mr. and Mrs. Harold W. Gould and others equally well known in society.

MRS. FISKE PLEASES FIRST NIGHTERS IN HER NEWEST VEHICLE

"MIS' NELLY OF N'ORLEANS."—A three act comedy by Lawrence Eyre. Produced Tuesday evening, February 4, at Henry Miller's Theatre by Cohan and Harris.

CAST.

Zebpyrine.....Eva Benton
Angelique.....Doris Moore
Unc' Boze.....Joseph Dunn
Delphine Falaise.....Irene Haisman
Felix Durand.....Georges Renavent
Pere Andre Clement.....Frederic Burt
Nelly Daventry.....Mrs. Fiske
Georges Durand.....Hamilton Revelle
Melanie Cardanne.....Zola Talma

In "Mis' Nelly of N'Orleans," Mrs. Fiske is seen in a style of role differing widely from those in which she has been most familiar to us for some years.

In her early stage career Mrs. Fiske was one of our best ingenues and was quite at home in comedy. It is, therefore, not surprising that in the days of her mellow art she can play comedy well.

"Mis' Nelly of N'Orleans" is distinctive comedy, sometimes broad farce. The program even calls it "A Comedy of Moon-Madness and Make-Believe." In it Mrs. shine, Madness and Make-Believe." In it Mrs. Fiske is called upon to be solely a comedienne.

In her girlhood Mis' Nelly had been a belle of New Orleans and was betrothed to Georges Durand, of the Creole aristocracy. On the day set for their wedding he had deserted her because he had seen a man climbing up a ladder to her room and suspected her of being faithless.

Humiliated by being jilted, Nelly had gone away to live in Paris, and now, twenty years later, returns. The hand of time has touched her lightly, but because she shuns social duties she makes up as an old woman and affects decrepitude. Her return is brought about by the fact that her niece, Delphine, whom she is rearing, has fallen in love with Felix Durand, son of the man who deserted her.

In spite of the fact that she still feels bitter toward Durand, her love for Delphine and her desire to make her happy outweigh personal feelings and, when she discovers that Durand is trying to keep the young people apart by a lie, she successfully plans to thwart the father and secures the happiness of her niece and her fiance.

Incidentally, Durand again seeks the hand of Mis' Nelly.

Mrs. Fiske was supported by a capable company. Hamilton Revelle, who, for several seasons, has devoted much of his time to acting for the movies, did capital work as Georges Durand.

Irene Haisman was charming as Delphine and Georges Renavent played the susceptible Felix with a pleasing youthful dash.

The others did good work.

The play was handsomely staged under the personal supervision of Harrison Grey Fiske.

MARIE CAHILL PART ONLY GOOD THING IN "JUST AROUND CORNER"

"JUST AROUND THE CORNER."—A comedy with songs in a prologue and three acts, by George V. Hobart and Herbert Hall Winslow. Produced Wednesday evening, February 5, at the Longacre Theatre, by G. M. Anderson.

CAST.

City Marshal.....Percy Pembroke
Phoebe Larrimore.....Marie Cahill
Deputy Joe.....Wallace Owen
Henry Pickens.....Roy Briant
Sally Fergerson.....Clara Mackin
Harvey Wattles, Jr.....Glen Anders
Harvey Wattles.....Wilson Reynolds
Buddy Hicks.....Lorin Raker
Billie Martin.....Marie Bryar
William Ward Wilder..George MacQuarrie
Vere Jocelyn.....Lulu McGuire
Mrs. Harvey Wattles.....Eugenie Blair
Amos Peel.....Charles Morrison
Mrs. Wiggins.....Margaret Hoffman
The Ellenville Piano-Player.....Carl Gray

It is a fortunate thing for those concerned in "Just Around the Corner" that a player of the capabilities of Marie Cahill was secured for the principal role, for, without her, or some one of her personality and ability, it would have proved poor entertainment. The character she portrays is along the lines of the mother in "Turn to the Right," and, while it is well drawn, the authors have done little with the others in the play.

In the prologue, Phoebe Larrimore is shown to be a young widow who has been impoverished through her tendency to be overtrustful, the last of her worldly goods having been swept away through her financing a bogus war benefit, she having been deceived by the name of a well-known man as sponsor of the scheme. This all happens in New York.

In the first act Phoebe goes to Wattlesville to run a country store, formerly conducted by her husband, to retrieve her fortune. She is a game loser and retains her oldtime optimism. Likewise, she retains her overtrustfulness, these characteristics seemingly being second nature to her.

Here she is the marked prey of Harvey Wattles, Sr., a rube villain. She also trusts Buddy Hicks, from the reformatory. But, in spite of this and the fact that, among other things, Wattles, Sr., who runs a "general" store, tries to ruin her, Phoebe wins out in the end.

Miss Cahill has long been one of our best light comediennes and gives a delightful performance of the trustful widow, a performance which ranks among her best despite the handicap the authors have placed upon her. She sang several numbers with her usual big success.

Manager Anderson has surrounded the star with a capable company, each member of which does the most possible with the material.

Among those who deserve mention are Wallace Owen, Clara Mackin, Wilson Reynolds and Eugenie Blair.

The play has been well staged.

COULDN'T GET A HOUSE

George Tyler, who has been negotiating with five or six managers for a place to continue the run of "Tillie," has been unsuccessful and has finally been forced to take the show out on the road.

The play, after doing rather poor business, suddenly picked up and was drawing big audiences when the engagement at Henry Miller's closed. Tyler tried to have the show put on at Daly's, at Broadway and 30th Street, but found that it would take about a month to put the house into shape. Consequently, he abandoned the plan to have "Tillie" start another New York engagement.

BUY "INTO THE 400"

"Into the 400" is the title of a play by Richard Barry which Klaw & Erlanger will produce. The deal was completed last week. Two foreign producers have been interested in the piece, and it may also be seen in England and France within a season or two.

OPENING DATES AHEAD

"Monte Cristo Jr."—Winter Garden, Feb. 12.
"The Royal Vagabond"—Cohan & Harris, Feb. 17.
"Washington"—Theatre du Vieux Colombier, Feb. 17.
"The Fortune Hunter"—Republic, Feb. 24.

OUT OF TOWN

"The Dancer"—Wilkesbarre, Pa., Feb. 13.
"Tumble Inn"—Philadelphia, Feb. 17.
"Live Forever"—Baltimore, Feb. 17.

SHOWS CLOSING

"Three Faces East"—Cohan & Harris, Feb. 15.
"Roads to Destiny"—Republic, Feb. 17.

"PLEASE GET MARRIED" ANOTHER BOUDOIR PLAY HAS FUNNY SITUATIONS

"PLEASE GET MARRIED"—A three-act farce by James Cullen and Lewis Allen Brown, produced Monday evening, February 10th, at the Little Theatre, by Oliver Morosco.

CAST.

Soapy Higgins.....Perce Benton
Parson Smith.....Edward See
Mrs. Ashley.....Ida Darling
John Harper Ashley.....William Sampson
Muriel Ashley.....Edith Talliaferro
Betty Bright.....Elise Bartlett
Ferdinand Oliver Walton.....Ernest Truex
Robert Walton.....Martin Alsop
Constable.....Elmer Brown
Nannette.....Margaret Johnston
Hotel Clerk.....Francis Pierlot
Frank Hastings.....Thomas E. Jackson
Rev. Jenkins.....J. D. Walsh

The merit of "Please Get Married" lies in its newness of treatment rather than its plot, as the bridal chamber of a hotel has formed the basis of numerous plays seen on the local stage.

In the story, Ferdinand Oliver Walton, scion of a wealthy family, believes that, because he has made two mistakes in the matrimonial market, he hates the fair sex. But, in spite of this belief, the mother of Muriel Ashley has landed him for a son-in-law before either the young man or woman most interested are aware of it.

The newlyweds start their married existence under most vexing conditions. No sooner do they repair to the bridal chamber than their trouble begins. The bellboy brings them a bottle of infant food by mistake. The hotel clerk brings a telegram which states that the couple are not legally married, and directly afterward delivers to the bride a telephone message which demands that they shall not be permitted to stay at the hotel.

After this the house detective takes a flashlight of them and they are given five minutes to leave the hotel.

They are no sooner gone than Mr. and Mrs. Ashley arrive and, learning the youngsters have left, anxiously depart to continue their search for them.

The bride and groom, after a futile attempt to get other quarters, return and then, to add to their discomfiture, the hotel catches fire.

In the end it transpires that Walton and his bride have been legally united and all ends in the regulation happy manner.

That Ernest Truex is an actor of ability was further proved by his handling of the delicate situations which fell to his lot. As the story shows, there are many opportunities to make the play decidedly risque, but both Truex and Edith Taliaferro deftly avoid the pitfalls.

Ida Darling, Elise Bartlett, Margaret Johnston and J. D. Walsh were among those in the cast who helped to make the performance enjoyable.

HULL LEFT $5,000

The estate of Shelly Hull, who died recently while appearing in "Under Orders," is now being appraised by Albert J. Berwin, of the State Comptroller's office. It is estimated to total "about" $5,000. He is survived by his wife, Josephine Sherwood Hull, who was recently appointed administratrix of the estate, his mother and two brothers.

STOCK AND REPERTOIRE

GRAND OPERA HOUSE, BROOKLYN, OPENS WITH NOVEL SCHEME

George Blumenthal First Presents "Rip Van Winkle" on Screen and Then by Living Actors. Also Inaugurates Continuous Show

The Grand Opera House has again entered the stock field and this time with a novelty in this line. The house was opened last Saturday afternoon with a policy that differs from anything that has ever been attempted in stock.

George Blumenthal, who has leased the house, is the manager and the innovation consists of presenting a play first as a photoplay and then as a spoken drama.

For his opening bill Manager Blumenthal selected Joseph Jefferson's version of "Rip Van Winkle," which on the screen has Thomas Jefferson in the role made famous by his father. This will be continued for this week and will be followed by other plays that have been picturized, among which will be "Cheating Cheaters" and other recent Broadway successes.

The plan as shown by Blumenthal is one of the most original that has ever been attempted on the local stage and is calculated to please those of the picture fan class and those who like the spoken drama, giving all an opportunity to see them both ways in the same house.

Another thing about the new venture is that it is in the nature of a continuous performance, something that with a stock company has not been seen in or around New York since Keith had a musical stock company, giving tabs and vaudeville at the Union Square Theatre.

The picture is put on first, starting at 1 o'clock. This runs for an hour and a half and the play begins at 2:30. When this is finished the picture is given two more showings, and at 8:30 the spoken drama starts again.

Popular prices prevail and because of the way thep lay and picture follow each other, a person can go any time from 1 o'clock to 8:30 and be sure of seeing the entire show.

Whether or not the venture will please the public is to be proved, but in any case Manager Blumenthal has certainly introduced a most unique style of entertainment and one which merits consideration.

CHANGE NAME OF CASTLE SQUARE

BOSTON, Mass., Feb. 10.—The Castle Square Theatre is to have its name changed on February 24, after which date it will be known as the Arlington Square Theatre.

This becomes necessary because the city fathers have decided to change the name of the locality, known for years as Castle Square, to Arlington Square.

The Castle Square Theatre has been known as a stock house almost continuously for a quarter of a century, having been first brought into prominence as such by Henry W. Savage, who conducted the house as the home of the Castle Square Opera Company. When Savage took this company to New York in 1896 and placed it in the American Theatre, the Castle Square Theatre became a dramatic stock house. Under the direction of John Craig the house won national fame and many plays which later won success in New York had their first showing at his house. The present company, under the direction of Wm. C. Masson, has become very popular. The company includes Dudley Ayres, Leah Winslow, Norma Jerome, Betty Barnicourt, Samuel Godfrey, Charles Stevens and John O. Grant.

KLINE SIGNS WARREN F. LEMON

Warren F. Lemon has been engaged by Joseph S. King as house manager of the Fourteenth Street Theatre, where the Emma Bunting-Carlton Jerome Stock Company is appearing. Manager Lemon has arrived from Los Angeles, Cal., where he had been for seventeen months manager of Clune's Auditorium. For fifteen years previous to his joining Clune's forces Lemon had held an executive position with the Pantages Circuit.

MANAGER PAYTON IMPROVING

Joseph W. Payton, the well known stock manager who has been confined to his home in Brooklyn with rheumatism, is improving. Owing to Manager Payton's illness, he was unable to send out his company this season, but hopes to be in condition to take the road in the Spring.

DAMROTH SIGNS VIOLET TURNER

Violet Turner has been engaged by George Damroth to star in a play especially written for her entitled 'Peg o' the Pann." Miss Turner is returning to her stage work after nearly two years of war work.

SHIPMAN COMPANY MOVES

QUINCY, Ill., Feb. 8.—The Bert Shipman Company closed here to-night and will open February 17 at Hot Springs, Ark. Manager Shipman will give two bills a week, those for the opening week being "Pal o' Mine" and "The Girl Outside."

LAWRENCE WRITES ANOTHER

Vincent Lawrence, author of "The Girl Outside," "Weary Wives" and "When He Came Back," has written a new four-act drama now being considered for a Broadway production. Lawrence's previous plays have been written for stock.

STARTS NEW PLAY COMPANY

The Extension Play Company is the title of a new play concern organized by George Damroth, which opens offices this week in the Knickerbocker Building. The new company intends to deal principally with the works of new authors.

GAZZOLA BACK IN CHICAGO

CHICAGO, Feb. 7.—Frank Gazzola has returned from New York, where he went to secure some late stock releases. Among those he brought back are "Mother Carey's Chickens," A Stitch in Time," and "Johnny Get Your Gun."

SAGINAW STOCK OPENS EASTER

FLINT, Mich., Feb. 10.—Manager Frank Hawkins will open the Hawkins-Webb Stock Company at Saginaw, this State, on Easter Sunday. The company is now playing the Majestic in Flint.

ASTOR PLAYERS DRAW BIG

JAMESTOWN, N. Y., Feb. 10.—The Guy Astor Players are drawing big business at Samuels Opera House. This week "The arrival of Betty." Next week "Potash and Perlmutter."

JOINS HALIFAX STOCK

HALIFAX, N. S., Feb. 8.—Bessie Bruce has joined the Majestic Players as ingenue and opens next Monday in "Upstairs and Down." Business continues big with the Players.

CUTTER PLAYING RETURN DATES

MAHANOY CITY, Pa., Feb. 10.—The Cutter Stock Company is playing return dates through this territory to big business. The company is here this week.

CHICAGO NEWS

WANT NEW BUREAU TO PROMOTE BETTER FILMS

Experts Testify Censorship Rules Are Hopeless and Cannot Be Enforced Owing to Different Conditions That Surround Each Production

Discovering that the censorship of motion pictures has failed to correct the evils of the industry it is now suggested that a bureau for the promotion of the production of a better class of pictures be established.

The suggestion is said to have met with the hearty approval and endorsement of the members of the City Council. The bureau, it is said, would correct all evils now being found in the motion picture industry. It was pointed out that should this bureau become a reality the city would not be constantly telling producers what they must not do, but instead what they should do, and, in this manner, avoid such nasty affairs as have cropped up in the last few years in this city.

Miss Kitty Kelly, well known motion picture critic, was heard by the City Council last week. She stated, emphatically, that she believed it is impossible to establish any set rules for motion picture censorship. W. K. Hollander, motion picture editor of *The Daily News*, was also heard on the subject. He stated that sex pictures should not be shown to the public, but that they should be used for societies whose work deals with the subject.

The motion picture question here is being earnestly discussed, owing to the fact that there is a bill now before the Legislature that would take Chicago's censorship powers away and place them in the hands of a State body. The commission adopted resolutions on Friday afternoon calling upon the Legislature to exclude Chicago from the proposed measure.

ILL PERFORMERS IMPROVE

The latest bulletin issued from the American Hospital discloses the fact that many artists are still confined within the portals of that institution. Eddie Carroll still remains in a doubtful condition. Alice Grant is doing splendidly following a very serious and delicate operation. Florence Dupont, of the Bowery Burlesquers, is making rapid progress toward recovery. Katherine Lanier is one of the newcomers. She is a member of "Take Your Time" company. She is a suffered from influenza. W. A. Johnson, president of the Stroll Amusement Company, who operates the Grand Theatre, underwent a serious operation for appendicitis. Flo Harris, of the Ziegfeld Follies, has left the hospital fully recovered. Ben F. Fuller has also been discharged from the institution.

FORM NEW PARTNERSHIP

Norman Kissick, foremerly auditor of the Affiliated Booking Company, has formed a partnership with H. G. Clark and they are to open offices which will be known as the National Booking Exchange. Clark has the Empress Theatre in Cincinnati. It is further reported that John Bentley will be selected as the booking manager of the new concern.

SHAYNE STARTS RUMORS

With the appearance of Edward Shayne, formerly a booking manager with the W. V. M. A. in Chicago, all sorts of rumors are heard along the Rialto. The latest states that he is to book the Great Northern Hippodrome. Should the report become a reality Andy Talbot will retain the management of the house.

WILL JOIN JONES SHOWS

Charles G. Kilpatrick will shortly leave to join the Johhny J. Jones shows in the South, introducing his "Over the Falls" with the aggregation. This attraction was one of the leading devices in Riverview Park last season. The Jones shows will play all the large Southern fairs as well as the Canadian fairs and Toronto Exposition.

USED LILACS FOR ATMOSPHERE

During the running of "Lilac Time" last week at the Wilson Avenue realism was sought and the house was smothered in lilacs. The usherettes wore French pheasant gowns. As the curtain arose on each act a gentle perfume of lilacs was wafted throughout the house.

TO REVIVE "THE ROSARY"

Rowland and Clifford will revive "The Rosary" and "September Morn" for tours of the one-night stands in this vicinity owing to the fact that business on the one-nighters is very encouraging.

ZIEGFELD GIRL HAS AN ACT

Zella Nevada, formerly popular with Ziegfeld Follies and other well known musical comedies, returned to the vaudeville stage in this city last week, appearing at an outlying theatre. She has been in retirement for a number of years.

Miss Nevada's gowns were a revelation and her spangled velvet drop and other settings marked her offering both elegant and artistic. She has been routed for a tour of Western cities.

POPULAR SHOWS GET COIN

"Bringing Up Father" broke all records at the National Theatre the week before last, the receipts being $6,222. Last week at the Victoria the box office results were near $8,000.

"Seven Days' Leave" was the next highest at the National, getting over $5,000 Business in the outlying districts is reported to have picked up considerably in the last month.

CHORUS GIRL SUES FOR $10,000

Miss Elysee Dale, formerly a chorus girl employed in the revue at Terrace Gardens, in the Morrison Hotel, has filed a suit in the Superior Court asking $10,000 damages. She explained to the court how Joseph Smith, director of the cabaret, hit her on the ankle with a toy gun that caused a serious injury. The case will be decided within the next few weeks.

CLEARED IN SUICIDE MYSTERY

Prof. Moses Boguslawski, the local pianist, has been clared in the Kansas City suicide of Mrs. Gladys Funk, a former pupil who ended her life there, leaving a letter stating that the professor "could explain." Following a coroner's inquest the pianist was completely exonerated.

MATTHEWS LOSES FATHER

James C. Matthews, booking manager of the Marcus Loew Western Circuit, was called to Scranton, Pa., this week through the serious illness of his father.

MARSHALL AND COVERT SPLIT

The team of Marshall and Covert has split. Jimmie Marshall will join with Andy Tribble in a new singing and dancing act.

HARRY KAWANA MARRIES

Harry Kawana and Miss Simuko were married in Chicago last week by Judge Pomery. They will now offer a double act in vaudeville.

FAIR ASSN. TO MEET

The International Association of State Fairs and Expositions will meet at the Auditorium February 17, 18 and 19.

SALVATION LASSIE OF MINE

CLEANING UP!

And No Wonder. It's THERE Forty Ways!

She brought doughnuts to the doughboys and proved herself a sister to the Red Cross Nurse

By CHICK STORY and JACK CADDIGAN

Writer Of "ROSE OF NO MAN'S LAND"

YOUR COPY AND ORCHESTRATION NOW READY

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Grand Opera House Building
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135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.
BUFFALO, 485 Main St.
PITTSBURGH, 311 Schmidt Bldg.
DETROIT, 213 Woodward Ave.
KANSAS CITY, Gayety Theatre Bldg.
LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

BURLESQUE

BIG WHEEL TO DROP USE OF TACK CARDS

RULE STARTS NEXT SEASON

That the shows of the Columbia Amusement Company will discontinue the use of tack cards next season was decided at a meeting of the directors and officers of the company last Thursday.

Several reasons were advanced for this, one being that the city ordinance in many cities forbid tacking cards, and it is impossible to get them out except in windows and inside places. Another reason advanced is that the Columbia is going in for a higher class of agent, it is claimed, desiring those who can attend to the newspapers and get over special stories and regular press notices. Of course, the managers realize that in getting men to do this kind of work it will be necessary to pay much higher salaries than they are doing at present, as they will then be competing with the $2 shows and will have to pay a man almost as much as the bigger shows do.

The new system will give the agent an opportunity to attend to the newspapers, get out their small stuff, such as heralds, blotters and throwaways, and, at the same time, get around the city to check up the billing. This very few agents do at present, as they do not have the opportunity when they are compelled to go out and tack cards.

There will likely be lots of work next season for agents, as there is a possibility of another burlesque circuit as well as a one-dollar musical comedy circuit of John Cort's. But the agent must be a live wire and able to show his employer that he can go out and do something. One thing is certain. They will have to take their work more seriously and get on the job, as complaints have been pouring in at the headquarters of the two burlesque circuits this season about many agents who refuse to do anything but hang around box offices and the front of the theatres.

This is another move on the part of the officials for the improvement of burlesque. Managers, owners and producers have for a number of years been doing much for the up-lift of burlesque and have succeeded in getting their shows to a very high standard. But they have sadly neglected the executive end of the business. They have been going along, year after year, keeping their agents down and not letting them spend any money which would help to get an opening for the shows. And without doing this they could hardly be expected to get a real showing in the papers.

WILLIAMS HAS NEW SHOW

Sim Williams will return to New York early in April to rehearse a new musical show which will tour through Canada and the Summer parks. It will be called Williams Musical Comedy Company.

OPENS WITH SYDELL SHOW

Easter Higbee opened with the Rose Sydell Show last Saturday night at the Casino, Brooklyn, taking the place of Louise Hartman, the former prima donna.

RUSSELL HILL OUT OF ARMY

Russell Hill, a member of the "Lid Lifters" last season, has been discharged from the army. He was at Camp Dix at the time of his discharge.

JOINS "TRAIL HITTERS"

Harry S. Lavan joined the "Trail Hitters" last week at the Star in St. Paul. He has taken the place left vacant by Bunny Mack.

PLAN ANOTHER RECEPTION

The Burlesque Club will hold its second monthly reception at the club rooms on the night of February 21 at 11 o'clock. It will be called "Circus Night," and Will Roehm is making arrangements for a big time.

The reception committee will dress as clowns, ring masters, acrobats and the various animals usually seen at a circus. The whole atmosphere will remind one of the circus. There will be plenty of red lemonade, peanuts, and even sawdust will be on the floor of the refreshment room.

Roehm will have plenty of entertainers on hand, and claims that this will be a bigger success than the "Get Together Night" held at the club last month.

WILLIE COHEN IS BEATEN

CINCINNATI, Feb. 8.—Will H. Cohen, featured with Jos. K. Watson and the "Girls de Looks," playing the Olympic Theatre, this city, was assaulted in a cafe near the theatre last night by three men.

In police court this morning it was learned that the assailants were Joseph Roessler, Robert Casey and Alfred Baker, all strangers to Cohen. They did not appear in court and forfeited their bonds. The police are now seeking them.

It is claimed that the men approached Cohen and said, "Are you Willie Cohen, the comedian?" "I am," said Cohen. They then landed on the little comedian, who went to the floor for the count. The police arrived in time to arrest all the men.

ARTHUR MAYER MARRIES

Arthur Mayer, principal comedian of the "Paris by Night" Company, playing the Star, Brooklyn, this week, was married on January 21 to Eva Frank, of the same company, in Philadelphia, by Judge Boyle. Mayer, who was discharged from the navy recently, joined the show in Philadelphia several weeks ago.

CORT SIGNS KATE PULLMAN

Kate Pullman signed a contract last week with John Cort for "Wait a Minute" to open next season. It calls for three years, it is said. Miss Pullman is with the Rose Sydell Show on the Columbia Circuit.

CLOSE WITH "MILITARY MAIDS"

Caroline Warner and Jesse Haitt closed with the "Military Maids" at the Gayety, Brooklyn, last Saturday night. Doris Clair and Virginia Kelsey will join the company and open at Wrightstown Thursday.

MANAGER VISITS BROADWAY

Manager Black, of the Majestic Theatre, Indianapolis, was a visitor at the American Burlesque Headquarters last Wednesday. He remained in New York for several days.

LE VAN GOES WITH KOLB

MILWAUKEE, Wis., Feb. 8.—Harry S. Le Van has been engaged to do principal comedy for Matt Kolb at the Empress here.

SAM LEWIN MARRIES

Sam H. Lewin, of Hurtig and Seamons Theatre, was married in Rochester last week to Helen Clarkson, a former show girl.

PLAYS FOR HUNTER

PATERSON, N. J., Feb. 8.—During the absence of Frankie Hunter this week, Chas. Wessen played his part in the "Best Show in Town."

ENGAGED FOR NEXT SEASON

Harry Harrigan has been engaged by Maurice Wainstock to go with his show again next season.

BRYANT PLANS TO SUE OVER FRANCHISE

SHOULD BE RENEWED, HE SAYS

Harry Bryant is contemplating bringing a suit against the Columbia Amusement Company, it was learned last week, for cancelling the franchise for his show on that circuit. He claims that the company has no right to do so.

Bryant says he received a letter a short time ago from General Manager Sam Scribner stating that his franchise would not be renewed after this season. The present franchise, it seems, ran for ten years, this being the last year. There is a clause in the franchise, Bryant says, which states that, at the expiration of the ten-year term, it was to be renewed for another term of years and so on as long as the Columbia Amusement Company is in existence. It also, he says, stated that the franchise holder was to deposit a certain sum of money to bind the renewal.

Bryant claims that he has lived up to his contract and that he sent a check for his money in, but that it was a little late in getting to the Columbia office through no fault of his.

Bryant is a stockholder of the Columbia Amusement Company and was one of its organizers at the time of the break away from the old Empire Circuit. He and a number of other managers and producers on that circuit, feeling that they were not getting a fair deal from the officials, decided to form a new circuit. This they did and called it the Columbia Amusement Company.

Besides Bryant, the others were: Sam A. Scribner, Gus Hill, J. Herbert Mack, Fred Irwin, Chas. Waldron, William S. Campbell, Harry Morris, Rice and Barton, Al Reeves, A. H. Woodhull, Peter S. Clark, Hurtig and Seamon, Phil Sheridan, John G. Jermon, Bob Manchester, Louie Robie and Abe Leavett. Weber and Rush came in a short time later.

AURALIA CLARK MARRIES

Auralia Clark, one of burlesque's best soubrettes, who closed with "The Girls of the U. S. A." in Chicago a short time ago, was married to W. L. McGuffin, a well known business man of Louisville on January 21 at her former home in Waverly, N. Y. The couple will make their home in Louisville, Mrs. McGuffin having retired from the stage.

ALBANY SHOW CHANGES

ALBANY, N. Y., Feb. 10.—Several changes were made in the "Zig Zag Revue" at Farnhams, here, tonight. Roehm and Richards sent Albert Deano and Edith Donin here to replace Frank Larson and Beatrice Osgood. The new people opened tonight.

BURLESQUERS JOIN ELKS

Ira Miller, manager of the "Million Dollar Dolls," his carpenter, Dawson McCreery, and George Boise, carpenter of the "Roseland Girls," were made members of the Rochester Elks No. 24 last week. They were initiated through New York Lodge No. 1.

SCRIBNER GOES TO FLORIDA

Sam Scribner left New York last Saturday with his family for Palm Beach, where he will stay for a month or six weeks. He will spend most of his time on the golf links. He left New York with Mayor Hylan and his family.

Burlesque News continued on Pages 25 and 27

"GIRLS OF THE U. S. A." PROVES TO BE JOE HURTIG'S BEST SHOW

Joe Hurtig has given us some great shows, but the "Girls of the U. S. A.," this week's attraction at the Columbia, far outshines anything from a production standpoint he has ever shown us. It is a good comedy and singing offering as well and was highly appreciated by a crowded house Monday afternoon.

The "Girls of the U. S. A." is in two acts and six scenes. Each set of scenery has been carefully designed and is in good taste as to the color scheme. The last, an Egyptian set, is most elaborate.

The electrical effects are good.

The chorus is above the average. The girls are pretty and dance their way through the numbers gracefully. The costumes worn by them are tastefully designed and show a variety of bright colors, that please the eye.

There have been many prima donnas at the Columbia this season who have offered pretty gowns, but Ina Hayward's wardrobe far outclasses them. In fact, her gowns this season are handsomer than she has ever before displayed. They are original in design and about a year in advance of the style. Miss Hayward knows how to wear gowns to show them to the best advantage. She is graceful and perfectly at home in anything she wears. She is without a doubt the best dressed woman in burlesque. In fact she is the leader in this line.

Miss Hayward also has an excellent voice and renders her numbers most acceptably. She is pretty and shapely and lends class to the show.

The comedy is in the hands of Clare Evans and Lew Hilton. Evans does a French comedy role and is most successful in it. His dialect is good, he works fast and is very funny. Hilton is doing his Hebrew character and does it well.

John Bohlman is doing straight. This young fellow knows the art of "feeling" the comedian for laughs. He is clean cut, a natty dresser, reads his lines distinctly and has a good singing voice.

Chas. Figg does a black face in the first part and his actions and dialect is real "darkie." He does several other characters in the second act and handles himself generally well. Roy Peck teams with Figg in blackface and changes to white face later.

Mlle. Babette was never seen to better advantage, in her vampire role in which she outdoes anyone in burlesque. Babette's French accent is good and her actions very Frenchy. Her costumes are beautiful and show she has taken unusual care in the selection of them. She is a finished and classy performer and her line of work is so far different from others who attempt this character, that she stands alone. Babette also knows how to put a number over.

Babe Lavetta is a fast acrobatic dancing soubrette. She puts plenty of ginger into her work, and has no trouble in putting her numbers over for encores. She dresses well and has a pleasing personality.

Tenny Hilson, the ingenue, has improved greatly since we saw her last. Miss Hilson, who has an excellent voice, has learned how to put a number over and, consequently, gets the most out of them. She is a pleasing girl to look at and wears a number of attractive gowns.

Hurtig not only has offered a different show this season, but has gone one step further by carrying a musical directress, Maud Hayward. Miss Hayward, wearing a neat uniform, handles the baton and directs the orchestra like a veteran. She offered a cornet solo of the different bugle calls, during intermission which went big.

The "love" bit of Evans and Babette was well done. Figg and Peck pleased with their prohibition song.

An excellent duet was offered by Bohlman and Miss Hayward, which was generously received. They harmonized nicely.

The "cigar and pipe" bit of Evans and Bohlman was funny.

The "and their" bit was well taken care of by Evans, Hilton and Miss Hilson.

The patriotic finale of the first part proved a great ending. It was well staged.

Babette in "a scene from the other side of life," in which she opened with a Chinese number in a beautiful Oriental costume and made a quick change to an old ragged dress as a dope fiend, did a great piece of work. It was a big success.

Hilton and Babe Lavette offered a specialty in one, which went big. The act has been cut down since we last saw it, and shows an improvement.

Babette offered an Egyptian dance in the Cleopatra scene most gracefully.

Miss Hayward's jewelled costume which she wears in the last act, is stunning. Miss Hayward made so many changes that we grew to expect something new every time she appeared and we were never disappointd.

The "Girls of the U. S. A." is not only the best show Hurtig has ever produced in burlesque but is one of the best in this field.—Sid.

ARTHUR KLEIN

Presents

MABEL McCANE

in

A VAUDEVILLE REVUE

BY CHARLES McCARRON

Supported by **GRANT and WING and AL SEXTON**

A Gorgeous Scenic Production with a Lavish Display of Wonderful Costumes

PALACE, NEW YORK, THIS WEEK, (Feb. 10)

WATCH THIS SONG!

AMERICA NEVER TOOK WATER

AND AMERICA NEVER WILL

By J. Keirn Brennan, Paul Cunningham and Gus Edwards

GREATEST OF ALL ANTI-DRINK SONGS—ALREADY A RIOT

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AL. BROWNE, San Francisco, Cal., 508 Pantages Bldg.
JACK LAHEY, Boston, Mass., 218 Tremont St.
C. CARPENTER, Jr., Detroit, Mich., 242 Griswold St.
GABE NATHAN, Superba Theatre, Los Angeles, Cal.
DOC HOWARD, 2129 Gilbert Ave., Cincinnati, Ohio
H. ROSS McCLURE, St. Paul, Minn., Emporium
HAL M. KING, Kansas City, Mo., Gaiety Theatre Bldg.
AL. WORTH, Cleveland, O., 4th & Prospect Sts.
GEO. BRIDGEMAN, Pittsburgh, Pa., 238 4th Ave.
JACK CROWLEY, Providence, R. I., 18 Belknap St.
FRED HARRISON, Baltimore, Md., New Reilly Hotel
JOS. L. MANN, 420 Barth Block, Denver, Colo.
JOS. B. KENNEY, 401-2 Calumet Bldg., St. Louis, Mo.

MANAGERS AND PRODUCERS—NOTICE!

Evelyn Cunningham

"INGENUE DE LUXE"

AT LIBERTY for Next Season. Will Consider Musical Comedy or Vaudeville

THIS WEEK, HURTIG & SEAMON'S, N. Y. C. NEXT WEEK, CASINO, BROOKLYN

PER. ADDRESS: 325 LENOX AVE., NEW YORK CITY

MELODY LANE

STERN & CO. CELEBRATE 25TH ANNIVERSARY

Music Publishing Business Started in Small Offices in 14th Street Has Grown to Big Proportions

Twenty-five years ago the music publishing firm of Jos. W. Stern & Co. was formed and offices opened in West 14th St., and this month the house is celebrating its anniversary.

Many a star shining serenely to-day in the theatrical firmament, as well as scores of successful writers, when reading these lines will unconsciously revert to the time when Stern & Co.'s struggles of the early days were contemporary with their own. In those days Montgomery & Stone were doing black face. Irene Franklin was "Baby Irene," Elsie Janis was "Little Elsie," Weber and Fields trouped with Gus Hill, and Sam Bernard recited way down the bill next to A. H. Sheldon's sketch.

In answer to congratulations, one of the members speaking for his firm, said this: "Outside of our success, possibly, our greatest satisfaction after twenty-five years is that we retain the friendly respect of the real men and women of the theatrical world with whom our business at some period has brought us into contact. We believe, too, that we enjoy the valued esteem of our many employees, and the good will of the majority of our fellow publishers. Mistakes have naturally entered into twenty-five years of business intercourse and misunderstandings are inevitable where the human element is involved. Our supreme effort, however, is not to make the same mistake twice. There are times also when one must retaliate to retain one's self-respect."

In the twenty-five years Stern & Co. have occupied in all four different locations near Broadway. Each move was further uptown and into larger quarters. After the first location (14th St.) each move was into their own building, the last being the ten-story establishment they now occupy at 102-104 West 38th St., with additional professional offices next to the Palace Theatre on Broadway.

It is not generally known that outside of many real estate holdings and mercantile interests, they control a thriving play bureau with important connections in London, Paris and other European centres.

The Stern catalogue is a large one, many-sided in its make-up and embraces every type of music from grand opera to "blues."

12-VERSE SONG WANTED

Representative David F. Davis, of Pennsylvania, is evidently of the belief that if his State is to have an official song it should be a long one.

He has introduced a bill officializing Dr. Will George Butler's "Old Pennsylvania of Mine." It has twelve verses and covers Pennsylvania from the time of the Indian to the participation of the State in the war with Germany.

McCARRON LEFT $3,000 ESTATE

Charles McCarron, the song and vaudeville act writer, who died of pneumonia recently, left an estate of about $3,00, according to his widow, Cora L. McCarron, who has been granted letters of administration for the estate.

McCarron left no will and his entire estate consists of personal property.

EMMA CARUS SINGS "JA-DA"

"Ja-Da," the son which all agree doesn't mean a thing, is being successfully featured this week at the Riverside Theatre by Emma Carus. This clever singer gets a lot out of the novelty number.

SEEDMAN FEATURES STERN HITS

Max L. Seedman's orchestra at the Iceland Skating Rink is featuring "Kentucky Dreams" and "Indianola," two of the recent Jos. W. Stern & Co. successes.

HIT COMES FROM RECORD

A number of song writers who keep in close touch with the song hits are telling with considerable glee of the manner in which one of the reigning hits of the day was written. Several writers were visiting the home of a well-known artist. In the room was a phonograph and out of curiosity one of the writers put on a record of one of the compositions of an old master. The writer, whose musical education is, to say the least, elemental, had never heard of the classic and, after repeating the record, said: "There's a darn good popular song in that old gink's tune. You just wait until I get my lyric writer here and I'll show you." The word writer was summoned by phone and in half an hour he arrived. The record was put on and after hearing it he commenced work. The composer played the number over on the piano, changed a spot here and there just to keep away from a bare-faced lift, and within an hour the number was completed.

Yes, it's a big hit right now, and its title is worth a guess from any one with a slight knowledge of the classics.

"MOTHER" SONG SCORES QUICKLY

No popular ballad of recent days has exhibited a surer and steadier progress towards solid success and popularity than Hager & Goodwin's "That Wonderful Mother of Mine." It has staying qualities that will enable it to far outlive the average popular song, and the number of performers who find it a strong drawing card rapidly increases each week. Here is a song that not only is "there," but here—and here to stay, it would seem. "That Wonderful Mother of Mine" is published by M. Witmark & Sons.

STERN & CO. TO MOVE

Jos. W. Stern & Co., who for the past twelve years have occupied the Mark-Stern Building at No. 102 West 38th St., are planning to move uptown. They are negotiating for the lease of a large building in the centre of the new theatrical district, where all their industries can be housed.

HAROLD WEEKS HAS NOVELTY

Harold Weeks, writer of "Hindustan," has a novelty song entitled "Chong" which has started out particularly well. It is well written both as to lyrics and music and is being sung by many well known singers.

Leo Feist, Inc., is the publisher.

NEW BALLAD SCORES HIT

"Somebody's Waiting for Someone," a new ballad by Andrew B. Sterling and Harry Von Tilzer, is scoring a quick hit. It is being featured by scores of the leading singers.

COHEN HAS A "DOLL" SONG

Meyer Cohen has released a new song entitled "Poor Little Heart Broken Doll." The song has a pleasing lyric set to a particularly catchy melody.

VON TILZER HAS NOVELTIES

In "Can You Tame Wild Wimmin?" and "Put Him to Sleep with the Marseillaise" Harry Von Tilzer has two of the leading novelty songs of the season.

McHALE SINGS SULLIVAN SONG

Marty McHale, the baseball pitcher now in vaudeville, is singing Alex Sullivan's and Lynn Cowan's new song, "I Can't See the Good in Good Bye."

MILLS FOR VAUDEVILLE

Jack Mills, professional manager for the McCarthy and Fisher Co., is going into vaudeville with a singing act.

FEIST HAS NEW K. C. OFFICE

Leo Feist, Inc., has moved its Kansas City office from No. 1125 Grand Ave. to the Gayety Theatre Building.

UNION DECLARES WAR ON "RIGHTS" SOCIETY

English Musicians Boycott the Compositions of Members of Performing Right Society—Long Fight Predicted

The Performing Right Society of London, Eng., an organization similar to the American Society of Composers, Authors and Publishers, and the Amalgamated Musicians' Union are in the midst of a big conflict which threatens to spread over all England and in which the boycott and other means of reprisal are rapidly being adopted.

The cause of the trouble is over the Performing Right Society's decision to raise the fee for the public performance of the works of its members.

The Musicians' Union, feeling that the raise in price may result in the cutting down of the number of members in certain orchestras, as well as the entire elimination of others from certain resorts, have started an active fight against the compositions of the society's members and are striving to have them taken out of all the programmes for which they are furnishing the music.

As an opening gun in their campaign against the society the union has in published announcements stated that they have caused songs and instrumental compositions to be removed from many cities' amusement resorts. The report of the union's representative is as follows:

"In Bolton all songs controlled by the society are to be taken out of the pantomime.

"Leicester—The manager promised to take every number mentioned on your list from the production.

"Reading—No songs mentioned in your list are now used in the pantomime.

"Liverpool—The orchestras will not play without official permission. The men are loyal and will stick to whatever you direct.

"Portsmouth—Five numbers will be cut from the pantomime and will be replaced by others."

The above are a few of the towns and cities in which the union has started its fight on the society and announces that all England will be covered within the next few weeks.

The Performing Right Society is preparing to take court action against the union and is advertising for the names of all artists or musicians who have been prevented from performing any of the society's repertoire by the Musicians' Union.

WALTZ HIT NOW A SONG

"Kentucky Dream," which first made its appearance as a waltz, is now issued in song form. It is excellent for concert use, being artistic and still has a touch of popular appeal. Many of the well-known orchestras throughout the country were attracted by its beautiful melody and as a result it was extensively played. The publishers received numerous requests for a vocal arrangement and as a result have placed the song on the market with English and French text.

Jos. W. Stern & Co. are the publishers.

NEWSPAPERMAN WRITES SONGS

Gustave W. Lampe, assistant to Samuel Friedman of the Theatrical Department of the New York *World*, has written the words and music to two new songs. They are "The Mysterious Shimmy" and "When Old New York Goes Dry."

HOWARD TRIES FOR PRIZE

Harry H. Howard, the Canton, O., songwriter, has submitted five numbers in a popular song contest now being conducted by an Ohio music publishing house.

JOE ROSE WITH HOWLEY CO.

Joe Rose has joined the professional staff of the P. J. Howley Music Co.

BELLE BAKER SINGS WITMARK HIT

It was bound to come, and those who figured it would be a song of praise for the more or less expected demise of the Demon Rum, are woefully disillusioned. For here we have a song, and all of America that has so far heard it, has risen on both feet and yelled enthusiastic endorsement of the sentiments it expresses so well. The song is aptly named, "America Never Took Water, and America Never Will," which is a fact and a prophecy deftly combined. This delightful song is the work of J. K. Brennan, Paul Cunningham and Gus Edwards, and each of these writers has put his heart and soul into the noble work, with the result that when Belle Baker sang it at the Palace Monday last for the first time, the walls of that ever crowded playhouse rang with plaudits that chilled the blood in the veins of every crank who heard the delirious din. It's a corking good song, words and music, and the way it sums up the feelings of America's heroes who have come home only to find that "the land of the free" doesn't sound quite so convincing and thrilling as the phrase did when they sailed away to put the final snuff to Germany's candle, is convincing and well-nigh unanswerable. After the matinee the Witmark offices next to the Palace were besieged by professionals who had attended the performance, clamoring for copies. From the demonstration on Monday afternoon it looks as though it will surely sweep the country. Naturally, M. Witmark & Sons are very happy for two things—first Belle Baker is singing it and second, they have published it.

HARRIMAN LEFT $1,000

Al. Harriman, the songwriter, author of Eddie Cantor's hit, "That's the Kind of a Baby for Me," "Why Do They Call Them Babies?" and other popular songs, left an estate "not exceeding $1,000 in personal property when he died recently, according to his widow, May Harriman, in her application for letters of administration upon the estate.

STASNY SONG WINS CUP

The Stasny Music Co. won the cup at a song contest held last week in Newark. "Can You Imagine?" is the title of the prize winner, and since its has been released the Stasny professional offices have been crowded with acts wanting to learn it. It is by Harry Pease, Ed. Nelson and Fred Moyo.

ILLINOIS SONGS FEATURED

Illinois seems a popular State for the songwriter and many successful numbers woven around it have been published. Two new ones, recently issued by the Alton J. Stevens Co., of Chicago, are being widely featured.

They are "Way Back Home in Illinois," and "When You Get Back to Illinois."

VANDERSLOOT HAS NEW SONGS

Ray Sherwood, the Eastern manager for the Vandersloot Music Co., is at work popularizing some new songs. They are "When I Dream About That Southern Home of Mine," "Only a Memory of Bygone Days," "In the Shadow of the Desert Palm," and "Naomi."

TWO HITS ON SAME BILL

The McCarthy & Fisher Co. had two song hits featured on the Riverside bill last week. They were "Kisses," sung by Flossie Campbell, and "When I'm Dry, Dry, Dry," featured in the Phina & Co. act.

WILLIAM FAGIN IN NEW YORK

William Fagin, formerly of the Philadelphia office of M. Witmark & Sons, is now in New York.

BELCHER GOING TO THE COAST

Fred Belcher, of Jerome H. Remick & Co., is planning a trip to California.

6 BIG HITS

A Comedy Riot!

CAN YOU TAME WILD WIMMIN?

A Sensational Hit!

The Best Comedy French Song Hit On the Market!

PUT HIM TO SLEEP WITH THE MARSEILLAISE

AND WAKE HIM UP WITH AN OO LA LA

A Sensational Hit!

JIM-JIM I ALWAYS KNEW THAT YOU'D WIN

HARRY VON

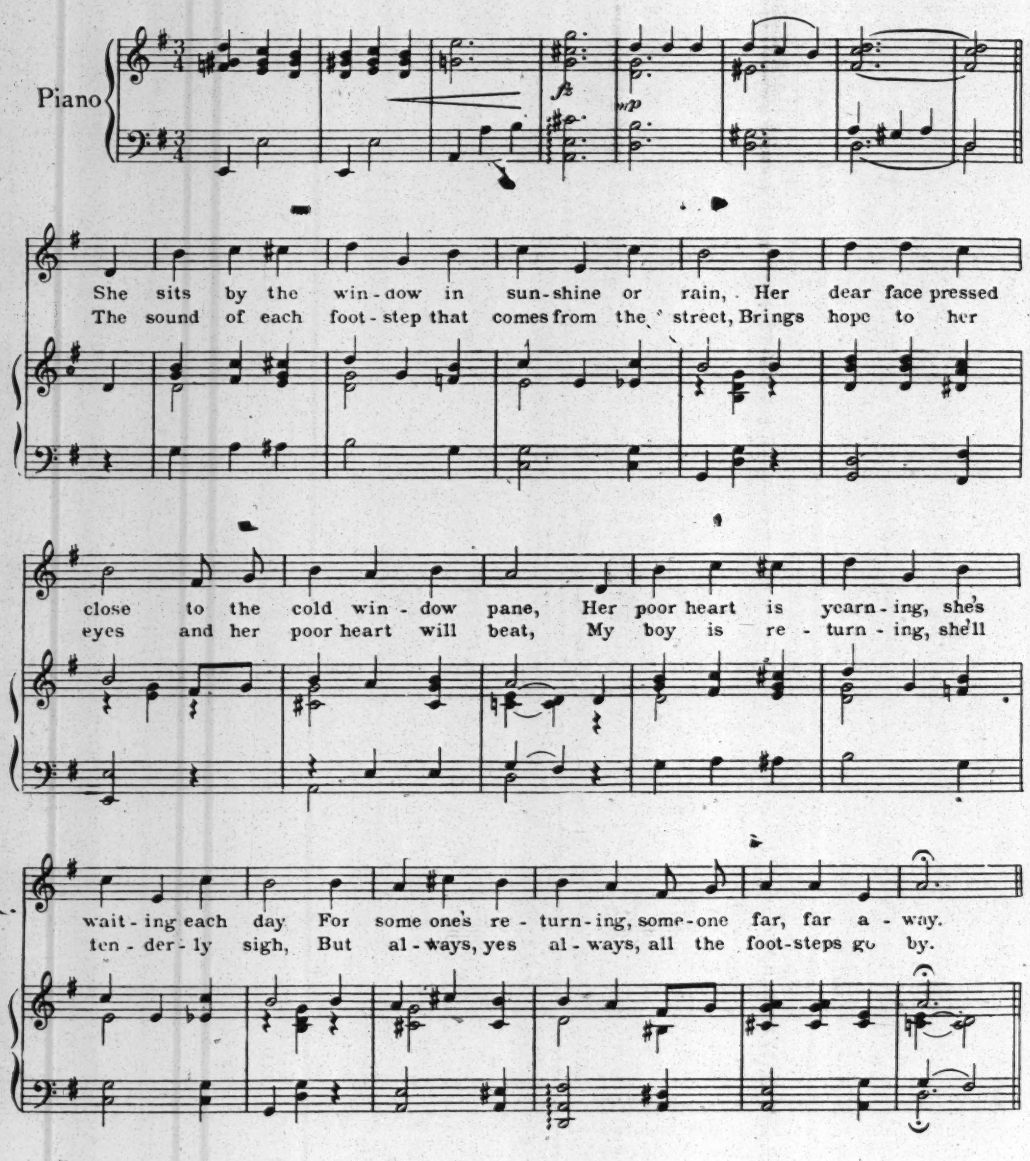
STARTING WITH THE GREATEST BALLAD WR

SOMEBODY'S WAITIN

HERE'S YOUR COPY. WIRE FO

Somebody's Waiting For Someone

Words by
ANDREW B. STERLING

Music by
HARRY VON TILZER

Piano
She sits by the win-dow in sun-shine or rain, Her dear face pressed
The sound of each foot-step that comes from the street, Brings hope to her
close to the cold win-dow pane, Her poor heart is yearn-ing, she's
eyes and her poor heart will beat, My boy is re-turn-ing, she'll
wait-ing each day For some one's re-turn-ing, some-one far, far a-way.
ten-der-ly sigh, But al-ways, yes al-ways, all the foot-steps go by.

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A HIT! THE BEST RAG BALLA

THE PICKANINN

BEN BORNSTEIN
Manager

HARRY VON TILZER MU

222 West 46th Stre

CHICAGO: 143 N. Dearborn Street. EDDIE LEWIS, Manager. BOSTON: 220 Tremont Street.

CN TILZER

BAL D WRITTEN IN TWENTY YEARS

TING FOR SOMEONE

IRI FOR ORCHESTRATION.

Chorus

Some-bod-y's wait-ing for some-one in the house a-cross the way — Some-bod-y's wait-ing, watch-ing and wait-ing day by day — At night there's a light in the win-dow for some-one a-cross the foam — And some-bod-y's wait-ing for some one I won-der if he'll come home. — he'll come home. —

rit. rit.

LA ON THE MARKET A HIT!

NY'S PARADISE

MUSIC PUBLISHING CO.

MURRAY BLOOM
Prof. Mgr.

tre New York City

et. HARRISON, Manager. PHILADELPHIA: Keith's Theatre Bldg. HARRY LINK, Manager.

6 BIG HITS

A Comedy Riot!

CAN YOU TAME WILD WIMMIN?

A Sensational Hit!

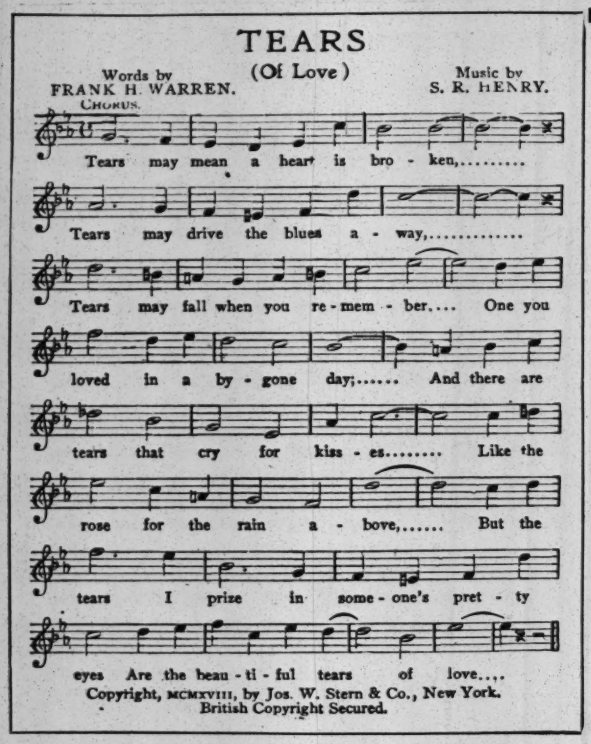
The Best Comedy French Song Hit On the Market!

PUT HIM TO SLEEP WITH THE MARSEILLAISE

AND WAKE HIM UP WITH AN OO LA LA

Better Than Ever!

I WANT A DOLL


TEARS
(Of Love)
Words by FRANK H. WARREN.
Music by S. R. HENRY.
CHORUS.
Tears may mean a heart is bro - ken,.....
Tears may drive the blues a - way,.....
Tears may fall when you re - mem - ber,... One you
loved in a by - gone day;..... And there are
tears that cry for kiss - es..... Like the
rose for the rain a - bove,..... But the
tears I prize in some - one's pret - ty
eyes Are the beau - ti - ful tears of love....
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THERE ARE "Tears" and "Tears" and "Tears"

But the only "Tears" worth while

are the beautiful

Tears

(of love)

By S. R. HENRY and FRANK H. WARREN,
co-writers of "Indianola," "Kentucky Dream," etc.

It makes a Great number for Musical Acts, Dumb Acts, Dancing Acts, etc.

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"SAILOR" REILLY

BACK IN VAUDEVILLE

At B. F. KEITH'S PALACE THIS WEEK

DIRECTION—JENIE JACOBS-PAT CASEY AGENCY

PRACTICE MAKES PERFECT!

32 Years Picking Songs Gives Us A Good Idea of A Hit. The Following Sensations, we cheerfully recommend to the Profession——

"WHEN I DREAM ABOUT THAT SOUTHERN HOME OF MINE"
THE GREATEST RAG BALLAD EVER WRITTEN. WHAT A "PIPPIN"! By RAY SHERWOOD

"ONLY A MEMORY OF BYGONE DAYS"
BEAUTIFUL LYRIC, BEAUTIFUL MELODY, "OH BOY! SOME SONG!" By H. C. WEASNER

"IN THE SHADOW OF THE DESERT PALM"
AN ORIENTAL MASTERPIECE—"SO SAY WE ALL OF US." By E. MEYERS & WILL DULMAGE

"FORGET ME NOT MY AMERICAN ROSE"
THE SONG IS AS GOOD AS THE TITLE—"NUF SAID." By RAY SHERWOOD

"NAOMI" "GENERAL PERSHING" "NONA"

VANDERSLOOT MUSIC PUB. CO., Williamsport, Pa. | RAY SHERWOOD, Eastern Mgr. | CHICAGO MELBOURNE TORONTO NEW YORK

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Personal Interviews with artists from 12 to 6, or by appointment

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDE. EXCHANGE

NEW YORK CITY.

Palace — Joan Sawyer — Sallie Fisher — Henry Lewis—Arthur Ashley. (Four to fill.)

Riverside—Bernard & Duffy—Lyons & Yosco—Jas. Lucas & Co.—Bradna & Derrick—Edna Goodrich & Co.—"Yip Yip Yaphankers"—Four Mortons—Clara Morton.

Colonial—"Girl in the Air."

Alhambra—Frances Kennedy—Bryon & Broderock—Gilbert & Friedland—Mabel McCane & Co.—Challen & Keke.

Royal—H. & A. Seymour—Four Readings—"Very Good Eddie"—Gus Edwards Co.—The Sharrocks—Lady Allice's Pets—James & Bonnie Thornton.

Fifth Avenue (Feb. 13-15)—Patricola—Ward & Cullen—Booth & Leander—Ward & Raymond—Harms & McIntyre—Austin Webb & Co.—Wm. Brinkman. (Feb. 17-19)—Diana Bonner—DeVine & Williams—Johnny Small—Small Sisters.

58th Street (Feb. 13-15)—"What Happened to Ruth"—Gray & Parker—Gladys, Dorothy & Sheilah—Alice Hamilton—Misses Parker—Gaston Palmer—Darrell & Edwards. (Feb. 17-19)—Emmett Welch Minstrels—Norwood & Hall—Nevins & Gordon—Coscia & Verdie—Helen Harrington—Leon Sisters.

23d Street (Feb. 13-15)—Frank Conroy & Harry Murphy—"Ideal"—Finley & Hill—Meredith & Snoozer—Carlita & Lewis—Nadolny. (Feb. 17-19)—Clara Howard—Togan & Geneva—Gretchen Eastman & Co.—Madge Edison & Co.—Jenny Casson & Co.—The Vander Koors.

125th Street (Feb. 13-15)—Clara Howard—Alice Howard & Co.—Two Jesters—Togan & Geneva. (Feb. 17-19)—Tony—Fred & Albert.

BROOKLYN.

Bushwick—Jean Adair Co.—Leo Zarrell & Co.—Fenton & Fields—St. Onge & Ritchie—Rita-Maria Orchestra—Four Haley Sisters—Chilson Ohrman.

Orpheum—Muriel Worth & Co.—Owen McGiveney—Espe & Dutton—Frank Gaby—Lala Selbini.

ALBANY, N. Y.

Proctor's (Feb. 13-15)—Dangerous Dan McGrew—Bob Hall—Mr. & Mrs. Hugh Emmett—The Adroits—Flager & Mallin—Bert Lytell. (Feb. 17-19)—"Oh! Auntie"—Claire Vincent & Co.—Alice Hamilton—Kerslake's Pigs—Strand Trio—El Clere—"Sporting Life."

BOSTON, MASS.

Keith's—Olson & Johnson—McIntosh & Maids—"Art"—Hyams & McIntyre.

BALTIMORE, MD.

Maryland—Lillian Shaw—Georgie Price & Co.—Ted Doner—Gordon & Rica—Cecil Lean & Co.—Royal Gascoignes.

BUFFALO, N. Y.

Keith's—Chas. Grapewin & Co.—Lydell & Macy—Mlle. Dazie—Raymond Wilbert—Gruber's Animals—Three Le Grohs.

COLUMBUS, OHIO.

Keith's—Nan Halperin—Martelle—Klein Bros.—Kimberly & Page—Four Ankers—Rasso & Co.

CINCINNATI, OHIO.

Keith's—Boyarr Troupe—Ethel McDonough—James Watts & Co.—Mayo & Lynn—York's Dogs—Marx Bros.

CLEVELAND, OHIO.

Keith's—The Duttons—Lillian Russell—Harry Watson & Co.—Race & Edge—Susan Tompkins—Morton & Glass.

DETROIT, MICH.

Keith's—Blossom Seeley—Katherine Powell—Moss & Frye—Duncan Sisters—Cycling Brunettes—Toto—Geo. Jessell—Libonati.

DAYTON, OHIO.

Keith's—Spanish Goldinis—Robert T. Haines Co.—Rose & Moon—Nitta-Jo—Pederson Bros.—Rice & Werner.

ERIE, PA.

Keith's—Paul Kleist—Elkins, Fay & Elkins—Miller & Lyle.

ELIZABETH, N. J.

Proctor's (Feb. 13-15)—"Home Guards"—Jack Kennedy & Co.—John Reed—Vincent & Co. (Feb. 17-19)—"Singing School"—Hallen & Hunter—Gladys Lockwood—Mary Howard & Co.

GRAND RAPIDS, MICH.

Keith's—Millard & Marlin—Sylvia Clark—Four of Us—Bison City Four—Wilbur Mack & Co.—The Stampede.

HAMILTON, CAN.

Keith's—Harold Dukane & Co.—Stuart Barnes—Clinton & Rooney—Guerro & Carman—Harry Langdon & Co.—Willie Hale—Lee & Cranston.

INDIANAPOLIS, IND.

Keith's—Florenz Tempest & Co.—Valerie Beregere Co.—Gray & Byron—"Man Off Ice Wagon"—"Not Yet Marie"—Three Rozaires.

LOWELL, MASS.

Keith's—Dickinson & Deagon—Rooney & Bent—Kitner & Rooney—Chinko & Co.—Bowman & Brooke—Ott Kerner & Co.—Geo. N. Browne.

LOUISVILLE, KY.

Keith's—Bessie Clayton Co.—Bessie Browning Co.—Martyn & Florenz—Imhoff, Conn & Coreene—Keane & Williams—B. & H. Gordon.

MONTREAL, CAN.

Keith's—Juliette—Wm. Ebs—Doc O'Neil—Bush Bros.—Henry Lewis—Bobbe & Nelson.

MT. VERNON, N. Y.

Proctor's (Feb. 13-15)—Earl Cavanaugh—Clayton—Duncan Sisters—Coscia & Verdi. (Feb. 17-19)—Jazzland Novel Octette—Patricola—Kingsley Benedict & Co.—Red & Blondy.

NEWARK, N. J.

Proctor's (Feb. 13-15)—Billy Reeves—Wilbur Sweatman—Thos. Swift & Mary Kelly—Lucille Chalfonte—Joan Sawyer—Bailey & Cowan—Lew Hawkins—Gertrude Eastman & Co.—Mobre & West. (Feb. 17-19)—Ruth St. Denis—Adrion—Corcoran & Mack—Others.

PORTLAND, ME.

Keith's—Ruth Roye—Doris & Russell—Doree's Imperial Quintette—Girard's Monkeys—Fred Allen—Rolland & Ray.

PHILADELPHIA, PA.

Keith's—J. C. Nugent Co.—Belle Baker—Milo—Arnold & Allman—Ioleen Sisters—Swift & Kelly—Howard's Ponies—Jessie Hayward Co.

PITTSBURGH, PA.

Davis—Grace DeMar—Eddie Leonard Co.—Cornelli & Gibson—Laurie & Bronson—Milton & De Long Sisters—Melnott Duo—Roland Travers & Co.

PROVIDENCE, R. I.

Keith's—Ben Bayer & Co.—Rajah—Emma Stevens—Avon Four—Bruce Duffet Co.—Bellclaire Bros.—Phyllis N. Terry—W. J. Reilly—Wood & Pryor.

ROCHESTER, N. Y.

Keith's—Van & Schenck—Fink's Mules—Jas. Cullen—Rae E. Ball & Bro.—Van Cellos—Wood & Wyde—Smith & Austin.

SCHENECTADY, N. Y.

Proctor's (Feb. 13-15)—Toto—Lew Welch & Co.—Stan Stanley—Miller & Bradford. (Feb. 17-19)—Williams & Wolfus—Nazimova—"Weaker One."

TROY, N. Y.

Proctor's (Feb. 13-15)—Andy Lewis & Co.—Dietrick & Vincent—Denton & Hackett—Lorner Girls—Sam Hearn—Lina Cavalleri. (Feb. 17-19)—Helen Stanley Revue—Joe Towle—Burke, Forshey & Co.—Meredith & Snoozer—Duquesne & Co.—King & Brown.

TORONTO, CAN.

Keith's—Frank Crumit—Seven Honey Boys—Three Daring Sisters—Muriel Window—Loyal's Dogs—Mrs. Gene Hughes—Deiro.

TOLEDO, OHIO.

Keith's—Parsons & Irwin—Tarzan—Nestor & Vincent—"Somewhere with Pershing"—Al Shayne—Sherman & Utry—"Study in Sculpture"—Melnotte & Leedum.

WASHINGTON, D. C.

Keith's—Frank Dobson & Co.—Helen Jackley—"Sweeties"—Lord & Fuller—Olympia Desval—Whitfield & Ireland—Allan Rogers.

WILMINGTON, DEL.

Garrick—Al & Fannie Steadman—Kramer & Morton—Chas. H. Sweet—Doris Lester Three.

YOUNGSTOWN, OHIO.

Keith's—Clarke Sisters—Ethel Hopkins—Keane & Golden—Morak Sisters Four—Harry Hines—Bensee & Baird—Paul Dicky & Co.—Janis & Chaplow.

YONKERS, N. Y.

Proctor's (Feb. 13-15)—Lion Tamer—Johnny Small & Small Sisters—Getho's Dogs. (Feb. 17-19) Jimmy Hussey & Co.—Madam Ellis—Morgan & Gray—Josephine Leonard.

When Civil War Babies Coughed

—and that was more than 50 years ago—Piso's was given for prompt relief. Three generations have used Piso's. Quickly relieves coughing; eases tickling; soothes inflamed throats and allays hoarseness.

You can get Piso's everywhere.

Contains No Opiate Safe for Young and Old

PISO'S for Coughs & Colds

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Eva Tanguay—Walter Brower—Vadie & Gygi—Margaret Farrell—Jos. E. Bernard—Bowman & Shea.

Majestic—Blanche Ring—"Hands Across Sea"—Moran & Mack—Sydney Phillips—Helen Trix & Sister—Emerson & Baldwin.

CALGARY, CAN.

Orpheum—"Four Husbands"—Henry B. Toomer & Co.—The Levolos—Sid Townes—Geo. Yeoman—Rodriguez Bros.—Sue Smith.

DES MOINES, IA.

Orpheum—Harriet Rempel & Co.—Crawford & Broderick—Olive, Briscoe & Rauh—Kiralfy Kids—A. & G. Falls—De Wolf Girls.

DULUTH, MINN.

Orpheum—Eddie Foy & Co.—Coakley & Dunlevy—Martha Hamilton—Genaro & Gold—Jean Barrios—Elly.

DENVER, COLO.

Orpheum—Grace La Rue—The Barr Twins—Swor & Avey—Ames & Winthrop—Osaki & Taki—Sarah Padden—"Rubeville."

KANSAS CITY, MO.

Orpheum—"Futuristic Revue"—"For Pity's Sake"—Gene Green—Margaret Young—Littlejohns—"Somewhere in France."

LINCOLN, NEB.

Orpheum—Sea Wolf—Courtney Sisters—H. & G. Ellsworth—Frank Browne—Four Buttercups—Grace Nelson—Chiyo & Chiyo.

LOS ANGELES, CAL.

Orpheum—"Forest Fire"—Santos & Hayes—J. & M. Harkins—Elsa Buegger & Co.—Caroline Kohl & Co.—Mazie King—Leo Beers—Jennings & Mack.

MINNEAPOLIS, MINN.

Orpheum—Sam Mann & Co.—Mosconi Bros.—Adams & Griffith—Hobson & Beatty—The Briants—Fantino Troupe—Chas. Irwin.

MILWAUKEE, WIS.

Orpheum—Gertrude Hoffman—Lew Dockstader—Wellington Cross—Will Ward & Girls—Holmes & Wells—Reno—Loney Haskell.

MEMPHIS, TENN.

Orpheum—Clark & Bergman—"All for Democracy"—Campbell Sisters—Bennett & Richards—Jas. J. Morton—Whipple Huston & Co.—Lasova & Gilmore.

NEW ORLEANS, LA.

Orpheum—Lucille Cavanaugh & Co.—Julius Tannen—Misses Lighter & Alexander—Sensational Gerards—Dooley & Sales—Bessie Clifford.

OAKLAND, CAL.

Orpheum—Rae Samuels—Robinson's Elephants—"White Coupons"—Four Harmony Kings—Hector—Ramsdells & Deyo—Lunette Sisters.

OMAHA, NEB.

Orpheum—Annette Kellerman—Jonair & Barry—Hickey Bros.—Fox & Ingraham—Wallace Galvin—J. & K. Demaco.

PORTLAND, ORE.

Orpheum—"Heart of Annie Wood"—Senor, Westony & Lorraine—Hampton & Blake—Ball & West—Cameron Devitt & Co.—Vallecita Leopards—Three Mizunas.

SALT LAKE CITY, UTAH.

Orpheum—Gus Edward's Revue—Lemaire & Crouch—Irene & Bobby Smith—C. & E. Barry—Stanley & Birnes—Eddie Borden & Co.—Ferry.

SAN FRANCISCO, CAL.

Orpheum—Jos. Howard's Revue—Kennedy & Rooney—Claudius & Scarlet—Jos. Joseffson Troupe—Walter Fenner & Co.—Brierre & King—Burns & Frabito—Bert Baker & Co.—Sansone & Delilah.

ST. LOUIS, MO.

Orpheum—"On the High Seas"—Walter Kelly—Dolly Connolly—Al Herman—De Leon & Davies—Merian's Dogs—Regay & Lorraine Sisters—Page, Hack & Mack.

ST. PAUL, MINN.

Orpheum—Mason & Keeler—Six Kirksmith Sisters—Farrell Taylor & Co.—Charles Irwin—Flemings—"Petticoats."

STOCKTON, SACRAMENTO AND FRESNO, CAL.

Orpheum—"Only Girl"—Margaret Farrell—"Dream Fantasies"—Lee Kohlmar & Co.—Wm. Smythe—Harry Jolson—Chas. & Madeline Dunbar.

SEATTLE, WASH.

Orpheum—John B. Hymer & Co.—McKay & Ardine—D'Aubrey & Rubini—Four Shrapnel Dodgers—Brenck's Models—Scot Gibson.

VANCOUVER, CAN.

Orpheum—Valeska Suratt—Wanzer & Palmer—Walters & Walters—Everest's Monks—"Street Urchin"—Bennett Sisters.

WINNIPEG, CAN.

Orpheum—Theo. Kosloff & Co.—Rockwell & Fox—Flanagan & Edwards—Lewis & White—Nolan & Nolan—Demarest & Collette.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Dix & Dixie—Ed Phillips—Van & Morris—Pisano & Bingham—Selma Sells—Golden Troupe—J. K. Emmett & Co.—Victoria Four—Mang & Snyder. (Last Half)—Burns & Jose—Foley & McGowan—Fluting's Animals—Ward & Wilson—"All for the Ladies"—Bessie LeCount—Rawson & Clare—Ward & Thornton—Three Kundles.

Avenue B. (First Half)—Hudler, Stein & Phillips. (Last Half)—McCormack & Irving—Payton, Howard & Lizette.

Boulevard (First Half)—Esmeralda—Donahue & Fletcher—Arnold & Taylor—Ed F. Reynard & Co. (Last Half)—Jenks & Allen—Sherlock Sisters & Foley—Violinsky.

Delancey Street (First Half)—Burns & Jose—Bessie LeCount—Gray & Graham—Three Kundles—Tilyou & Ward. (Last Half)—Dolly & Calame—Ed Phillips—Rich & Lenore—J. K. Emmett & Co.—Frank Morrell & Co.—The Norvells.

Greeley Square (First Half)—Foley & McGowan—Mollette Bonconi—"An Old Fashioned Girl"—Donovan & Lee—Dura & Feeley. (Last Half)—Winton Bros.—Grace Leonard & Co.—Van & Morris—Wm. Dick—Ed Reynard & Co.

Lincoln Square (First Half)—Dolly & Calame—Green & LaFell—Arthur Pickens & Co.—Violinsky—Alexander Bros. & Evelyn. (Last Half)—Dura & Feeley—Scanlon & Denno—Werner Amoros Trio—Daisy Leon.

National (First Half)—Gagnell & Mack—Elsie White—Harris & Manion—Bernardi. (Last Half)—Lewis Stone—Keating & Walton—Cardo & Noll—Gallerini & Son.

Orpheum (First Half)—Three Herbert Sisters—Sherlock Sisters & Foley—Rudinoff—Ward & Wilson—The Rials. (Last Half)—Esmeralda—Green & LaFell—Pisano & Bingham—George A. Mack—Alexander Bros. & Evelyn.

Victoria (First Half)—Scanlon & Denno—Harmon & Harmon—Rich & Lenore—Sardo & Noll—John F. Clark & Co. (Last Half)—Dix & Dixie—Arnold & Taylor—"The Big Punch"—Tilyou & Ward—Golden Troupe.

BROOKLYN, N. Y.

DeKalb (First Half)—Wastika & Understudy—Daisy Leon—Werner Amoros Trio—Frank Morrell & Co. (Last Half)—Three Herbert Sisters—Moletti Bonconi—"An Old Fashioned Girl"—Donovan & Lee—Donohue & Fletcher.

Fulton (First Half)—The Norvalls—Keating & Walton—"The New Yorker"—Gallerini & Son. (Last Half)—Brosius & Brown—Selma Sells—Emily Smiley & Co.—Harris & Manion.

Metropolitan (First Half)—Lewis Stone—Grace Leonard & Co.—"All for the Ladies"—Wm. Dick—Kluting's Animals. (Last Half)—John F. Clark & Co.—Elsie White—Arthur Pickens & Co.—Victoria Four—The Rials.

Palace (First Half)—McCormack & Irving—Payton, Howard & Lizette. (Last Half)—Hank Brown & Co.—Morillo Sisters.

Warwick (First Half)—Lola Wenworth—Hank Brown & Co.—Morillo Sisters. (Last Half)—Frawley & West—Hudler, Stein & Phillips.

BOSTON, MASS.

Orpheum (First Half)—Mae Wadsworth—Cleveland & Dowry—Robt. Heary Hodge & Co.—Sol Berns—Borsini Troupe. (Last Half)—Pequo & Fallows—Donovan & Murray—McMahon & Chappelle—Frank Terry—"What Women Can Do."

BALTIMORE, MD.

Hippodrome—Rock & Drew—Nada Peters—Hudson & Jones—Clayton & Lennie—Rube Marquard.

FALL RIVER, MASS.

Bijou (First Half)—Pequo & Fallows—Donovan & Murray—McMahon & Chappelle—Frank Terry—"What Women Can Do." (Last Half)—Mae Wadsworth—Cleveland & Dowry—Robt. Henry Hodge & Co.—Sol Berns—Borsini Troupe.

HOBOKEN, N. J.

Lyric (First Half)—Tom Dempsey—Concertos—Lane & Plant—Gypsy Troubadours. (Last Half)—"Broken Mirror"—Grundy & Young—General Pisano & Co.

HAMILTON, CAN.

Loew's—Dancing Demons—Marston & Manley—Nat Carr—Frescott—Kenny & Hollis.

MONTREAL, CAN.

Loew's—Pollard—Owen & Moore—Chas. C. Rice & Co.—Joe Darcy—Ryan & Lee.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Frawley & West—Southe & Tobin—Danny Simmons. (Last Half)—Chas. the Monk—Lola Wentworth—Lane & Plant.

PROVIDENCE, R. I.

Emery (First Half)—Swain's Cats & Rats—Robb & Stewart—Chas. McDonald & Co.—Eva Shirley—"Reel Guys." (Last Half)—Conrad & Goodwin—Barron & Burt—Six Virginia Steppers.

SOUTH BETHLEHEM, PA.

Loew's—Grundy & Young—"The Broken Mirror"—Foley & McGowan—General Pisano & Co. (Last Half)—Concertos—Friend & Downing—Gypsy Troubadours.

SPRINGFIELD, MASS.

Palace (First Half)—Conrad & Goodwin—Barron & Burt—Six Virginia Steppers. (Last Half)—Swain's Cats & Rats—Robb & Stewart—Chas. McDonald & Co.—Eva Shirley.

TORONTO, CAN.

Yonge Street—Maxon & Morris—Russell & Lum—Harvey DeVore Trio—Doris Hardy & Co.—Corbett, Sheppard & Dunne—"Temptation."

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Clark & Francis—Dorothy De Shelle & Co.—Clifton Crawford—Gordon & Day. (Last Half)—Jenet & Warren Leland—Mack & West—Eddie Herne & Co.—Pietro—Kalmar & Brown.

Plaza (First Half)—Guilano & Margurite—Harmon & Harmon—Sherman De Forrest & Co. (Last Half)—Monroe Bros.—Harkins & McClay—Neff & Murray—Seven Glasgow Maids.

HARTFORD, CONN.

Poli (First Half)—Monroe Bros.—Monte & Parte—Gallagher & Clifford—"Fixing the Furnace"—Mills & Lockwood—Oklahoma Four. (Last Half)—Lillian & Equilla Bros.—Clark & Francis—Dolly Kay & Co.—"Some Bride"—Cook & Savo—Sherman De Forrest & Co.

NEW HAVEN, CONN.

Palace (First Half)—Jenet & Warren Leland—Mack & West—Lieut's Armstrong & Schramm—Eddie Herne & Co.—Kalmar & Brown—Harry & Anna Scranton. (Last Half)—Gordon & Day—Glady's Lockwood—De Vore, Armand & Wall.

Bijou (First Half)—Whirlwind Hagans—Harkins & McClay—"For Love and Money"—Reed & Armstrong—Lillian & Equillo Bros.—Rinaldo Bros. Guilland & Marguerite—Harmon & Harmon.

SCRANTON, PA.

Poli (First Half)—Two Sports—Sammy Duncan—Duval & Symond—Martin Webb—"Cheating the Stork." (Last Half)—Rives & Roberts—Jason & Jason—George Graves & Co.—Harmony Girls—"Sports in the Alps."

SPRINGFIELD, MASS.

Palace (First Half)—Tom & Dolly Ward—Doe O'Neil—Marmein & Dave Schooler—Cook & Savo. (Last Half)—Harlequin Trio—Dorothy Hayes & Co.—Gordon & La Mar—"Broadway Today"—Oklahoma Four.

WORCESTER, MASS.

Plaza (First Half)—Harlequin Trio—Dolly Kay & Co.—Seven Glasgow Maids. (Last Half)—Whirlwind Hagans—Tom & Dolly Ward—Gallagher & Godfrey—Reed & Armstrong—"For Love and Money."

Poli (First Half)—Madison & Winchester—"Broadway Today"—Harvey, Heney & Grayce. (Last Half)—Leuts, Armstrong & Schramm—"Fixing the Furnace"—Dog O'Niell—Harry & Anna Scranton.

WILKES-BARRE, PA.

Poli (First Half)—Rives & Roberts—Jason & Jason—George Graves & Co.—Harmony Girls—"Sports in the Alps." (Last Half)—Two Sports—Sammy Duncan—Duval & Symonds—Martin Webb—"Cheating the Stork."

WATERBURY, CONN.

Poli (First Half)—Rinaldo Bros.—Gordon & La Mar—Dorothy Hayes & Co.—Pietro—"Some Bride." (Last Half)—Monte & Parte—Dorothy De Shelle & Co.—Harvey, Heney & Grayce—Mills & Lockwood.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (First Half)—Derkin's Dogs—Zara Carmen Trio—Jim Doherty—Lowe & Baker Sisters—McKay's Scotch Revue—William Sisto.

CALGARY, CAN.

Pantages — Four Bards — Trovato — "Fireside Reverie"—Walzer & Dyer—Lillian Watson—Pedrini's Monks.

DENVER, COLO.

Pantages—The Leoras—King & Harvey—McShane & Hathaway—Barney Williams & Co.—Jue Quon Tai—Great Leon.

EDMONTON, CAN.

Pantages—Mlle. Bianca & Co.—Jack & Marie Grey—Valentine Vox—Tuscano Bros.—Mel Klee—Astor Four.

GREAT FALLS, MONT.

Pantages (Four Days)—Spanish Dancers—Barnes & Freeman—Sandy Donaldson—Aleko, Panthea & Presco—Phil La Toska.

KANSAS CITY, MO.

Pantages—"Love Race"—Bert & Harry Gordon—Jack Lavier—John T. Ray & Co.—Helen Moretti—Three Bullowa Girls.

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IN VAUDEVILLE

J. L. FRANK

Bunkalogy

DIRECTION—SAM BAERWITZ

WILLIAM HARRIS has arrived in Palm Beach.

Marie Day has been engaged for "The Dancer."

Jack Cagwin has joined the cast of "The Melting of Molly."

Billy Carlton is now working in stock at the Avenue Detroit.

Al Jolson has recovered from his illness and is back in "Sinbad."

Lynn Overman has been engaged for "The Dislocated Honeymoon."

Cunningham and Clements have been engaged for "Good Morning, Judge."

Beatrice Collenette has been signed by Edward Locke for a part in "The Dancer."

Emilie Lea is in the cast of "Good Morning, Judge" at the Shubert Theatre.

Fred Hilton is managing the Orpheum at Lima, Ohio, one of Gus Suns' houses.

Marceita Edmonds replaced Hilda Spong at short notice in "Dear Brutus" last week.

Ruby Goodnow has been signed to make the settings for the bedroom scene in "Scandal."

Jean Leonard closed a three months' engagement at the Tokio Revue last Saturday night.

Ted Shapiro entered the Bayes' show, "Ladies First," last week, as pianist for Norah Bayes.

Sam Ash has been engaged for the cast of "Monte Cristo, Jr.," the new Shubert extravaganza.

Cecil Gordon, of Gordon and Norton, is seriously ill at the St. Charles Hotel in Detroit, Mich.

Blanche Bellaire entered the cast of "Listen Lester" at the Knickerbocker on Monday night.

Floyd King, press agent for the Hagenbeck-Wallace shows, is at home for a short vacation.

Hilda Spong, in "Dear Brutus," is ill. Her part in the play is being filled by her understudy.

Paul Frawley has been signed for "Come Along." The Marne Producing Company will present the play.

The Haley Sisters refused to go into No. 2 position at the Colonial last week and Ted Donor substituted.

William S. Harkins, theatrical producer, is mourning the loss of his daughter, Lilla, who died January 27.

Jean Stuart withdrew from the cast of "Seven Days' Leave" at Brooklyn last Saturday and will take a rest.

Belle Baker did not appear at the Palace last week because of illness, but is filling this week's engagement there.

Mollie and Charles King returned to the cast of the Century Midnight Whirl last week after a short absence.

Eleanor Scott L'Estelle replaced Jean Stuart in the role of Lady Mary Heather last Monday at Buffalo, N. Y.

Fred Block, well known theatrical man of Philadelphia, lost his wife recently when she died a victim of pneumonia.

Miss Elise De Wolf has been awarded the French Croix de Guerre by the French government for bravery under fire.

Bertha Kalich came back to the Fulton last Saturday night in "The Riddle Woman" after being away for five days.

ABOUT YOU! AND YOU!! AND YOU!!!

Emilie Lea, at present in "Good Morning, Judge," will appear in "Yesterday," Reginald de Koven's new comique opera.

W. H. Murphy, Blanche Nichols and company will shortly revive their old comedy success, "The School of Acting."

Al Raymond, formerly of Raymond and Coverly, with a monologue and song act, has been booked over the Keith Circuit.

Evelyn Young, of the Young Sisters, has fully recovered from an attack of influenza, and the act will resume its bookings.

Chas. Harris, a young cousin of Harry Langes, will be seen in burlesque shortly, under the direction of Roehm and Richards.

Hugh Grady and **Mrs. Grady,** who was formerly Cecelia Hoffman, a prima donna, became the parents of a baby boy last week.

Barney Gerard and **Dave Stauper** will leave New York the last of the month for Palm Beach, where they will write a new revue.

Walter Sherwin joined "Seven Days' Leave," on tour, in Buffalo, on Monday, replacing Frank Beamish in the role of Stephen Darrel.

Abraham Rothchild, manager of Loew's New York Theatre, caused the arrest of a young woman who misbehaved in that house last week.

Ralph Herz has been added to the cast of "Monte Christo, Jr." He was last seen in New York in the musical comedy, "Good Night Paul."

Janet Flanner was last week appointed personal press representative for Leo Ditrichstein, playing, at present, in "The Marquis De Priola."

Marion Saki is doing a new dance called "The Fan Flirtation" in "Everything" at the Hippodrome. John Philip Sousa wrote the music for it.

Joseph B. Mills was married to Lillian Schwartz, of Chicago, in Boston last week. Harry Weston and Peggy Coudray were present at the marriage.

Harold Crane, now appearing in "Good Morning, Judge," is rehearsing an important role in Reginald De Koven and Glen Macdonough's musical play, "Yesterday."

Frank Huyler, formerly with Andy Lewis and Dorothy Milburn in vaudeville, is now playing with Chauncey Olcott in "The Voice of McConnell."

B. Iden Payne delivered a lecture last Monday night at the Neighborhood playhouse. The subject was "What Repertory Theatres Have Contributed."

Desiree Lubovska has signed a contract for a South American tour, on which she will start after her engagement at the Hippodrome has terminated.

May Woodside is rehearsing a new act entitled "The Girl of Few Words," written for her by Sam Morris. She will present it in New York shortly.

Tommy Overholt, of Overholt and Young, who served a long time with the Overseas Base Hospital 48, will arrive in New York the end of this month.

Isabell Lowe of "The Melting of Molly" has been engaged by the Shuberts for five years and will appear next season as a star in a new play by Louise Carter.

Joseph Urban will leave this week for Palm Beach, Fla., to confer with Flo Zeigfeld, Jr., on plans for the stage settings of the "Zeigfeld Follies of 1919."

Rea Eton, the soprano with the Metropolitan Opera Company, has passed the crisis of her severe illness of pneumonia and is on the road to recovery.

Blanche Bates, Holbrook Blinn, Estelle Winwood, Forest Robinson and **Sidney Herbert** are included in the cast which is to support Henry Miller in "Moliere."

Mlle. Maxine, formerly with the Two De Carlos, has been married to Luigi Clausi. The ceremony took place last Thursday at Borough Hall, Brooklyn.

Capt. James B. McKowen is in the city looking over new material with the intention of booking it for next season. He expects to be mustered out by March 1.

Fannie Hammond (Mrs. Ed. R. Stanley) and her son, Billie, have joined Mr. Stanley in the Mid-West, where he is managing the "Hearts of the World" company.

Galway Herbert has returned from "over there" and last Monday resumed at Buffalo, N. Y., his original role of Capt. Cornelius Keys in "Seven Days' Leave."

Lillian Kingsbury and **Ned Dano,** with a company of four, will shortly be seen in a new comedy sketch by Philip Bartholomae, entitled "Those Days to Come."

May Hunt has commissioned Sam Morris to write her new vehicle, a single, to be called "You Know What I Mean." Morris will have it ready for her shortly.

Eddie O'Connor and **Glinn Tucker** will be seen in a new act, "Together Again," and will open in New York in March. Tucker has recently returned from overseas.

Jack Rex and Lucie F. Dawson, respectively, of the John W. Vogel Minstrels and Cincinnati office of the Billboard, were married recently. The ceremony took place in Cincinnati.

Edward Perkins has arranged a series of Sunday concerts for the Clef Club Orchestra which he has booked at the Selwyn Theatre. These concerts will continue till May.

Sophie Tucker and her Jazz Band, **Sylvester Schaefer, Esther Walker** and **Johnny Burkes** were among the features of the Sunday concert at the Winter Garden last Sunday.

Leon Gordon has had a book of his plays published. He is the co-author of "Watch Your Neighbor," and has the role of Bert in "The Better 'Ole," now at the Hollis Street Theatre, Boston.

Rose Coughlan, Grace Carlyle, Mona Kingsley, Malcolm Fasset, Malcolm Duncan and **Richard Gordon** are included in the cast of "The Aftermath," William Morre Patch's new play.

Harry and Anna Scranton, a wire act new to the East, are now under the management of Max Hart. The team will have an opportunity to show their wares in the metropolis shortly.

Marjorie Pringle, one of the principals in "The Melting of Molly," will leave the show next Saturday to accept an engagement in "The Girl in Stateroom B," Sam Blair's musical farce.

Max Albeit, Hippodrome electrician, reported killed November 4 in the battle of the Argonne Forest, France surprised every around that big playhouse last Monday by entering the stage door.

Fanny Grant and Ted Wing, seen in several Broadway productions, have entered vaudeville. They are with Mabel McCane's review in Wilmington this week and at the Colonial next week.

Sergeant Eugene V. McCue, of Company L., 165th Infantry, chief usher in the Hippodrome balcony prior to joining the colors, has been promised his old position upon his return by Charles Dillingham.

Margaret Mower, who has appeared in one of Stuart Walker's productions, has been asked to pose as the Spirit of Liberty for a memorial to Washington, upon which Frederick McMonnies is working.

J. Parker Coombs and **W. T. Carleton** joined "Everything" at the Hippodrome on Monday night. The former tok the role of the toymaker in the Toytown scene and the latter joined the "Country Circus" scene.

Corporal Les Sponsler, recently discharged from the army, has succeeded Miller Evans as straight man with Chas. M. Baker's High Flyers, in Pittsburgh. Corp. Sponsler was in stock prior to entering the service.

Fred Tiden will make his first appearance in motion pictures in a biograph picture, having been engaged last week by that company. He has appeared this season in "The Walks Off" and an "Ideal Husband."

Henry Mullin and **Louis Miller** have secured the rights to "Two Men from Denver," which they are now presenting in vaudeville. The act is staged by John Grieves and is being handled by Charles Fitzpatrick.

Helen Hayes, who has the role of Margaret in "Dear Brutus" at the Empire, will be starred by Klaw and Erlanger, to whom she is under a long contract, in the near future. The vehicle for her has not yet been chosen.

Mrs. Robert Campbell and **D. G. Johnson,** members of the "Seven Days' Leave" company, narrowly escaped death on January 29th at Johnstown, Pa., when the hotel in which they were stopping was burned to the ground.

Miriam Gerstle, the show girl painter, has arranged an exhibition of some of her water color pictures at the Whitney Studio Club, where a number of prominent stage folk and managers have been invited by her to attend a reception February 26.

David Belasco will be starred in a two-reel film to be shown at the "Carry On" benefit which he is going to put on at the Belasco on February 23. This is to be his first appearance in motion pictures. The title of the film is "A Star Overnight," written by Ann Irish.

William Nugent, who has been in the service in Europe for sixteen months, is back in the United States resting. He was gassed at Chateau Thierry in June and received a shrapnel wound in the arm in the Argonne in October. Nugent has seen fighting on six fronts.

Peter J. Kuhn was charged with letting a boy, under the age of sixteen years, into the White Plains Motion Picture Theatre, where he is ticket taker last week, but was declared not guilty and dismissed. This was because a man had purchased a ticket for the youngster and Kuhn was not to blame under the circumstances.

Graham Velsey, after seeing service in Europe for nine months, has returned. He was last seen here in "Yes or No" at the Longacre, and also appeared in "The Willow Tree," with Fay Bainter. While "Over There" he appeared with Mary Young, John Craig, Louise Anderson and Ivy Troutman in the special performance of "Joan of Arc."

Arthur Digman, stage electrician for the Palais Royal, has been charged by Giacomo Serini, at one time chief jester to the late Czar of Russia, with the taking of several rings and other trinkets from his home. Digman, according to the ex-jester claimed he was connected with the Government Customs Service, and by this means was able to obtain possession of the valuables.

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This is what happened: We joined the "Pirates" Co. Jan. 6, and produced a new book in four days, opening Jan. 10. The censors reviewed the show at Gayety Theatre, Brooklyn, week of Jan. 20, and said it was O. K. **Now for something out of the ordinary:** I want to thank all members of the "Pirates" for their faithfulness in assisting me to put the material over. I am doing second comedy and Miss Milford is the Soubrette. The entire company is in love with "Mulligan."

PAT WHITE

and HIS GAIETY GIRLS

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BURLESQUE NEWS

(Continued from page 15 and on 27)

FRANK MACKEY STAGED GOOD SHOW AT KAHN'S, LAST WEEK

Last week's attraction at Ben Kahn's Union Square Theatre was staged by Frank Mackey. He called the first part "The United States Review" and the burlesque "Mazuma Land." Both proved entertaining and held the audience in to the finish.

There was no particular plot to either part, both being simply made up of bits and numbers. But these were so well done that a plot was not even missed. The bits, although old, were switched around and presented in such a manner that they looked different. Producer Solly Fields again extended himself when he staged the numbers and the chorus worked out several novelty numbers very prettily, giving patrons an opportunity to see work such as could be found in no other burlesque house in the city.

The show opened with a prologue in which James X. Francis introduced the members of the company. This was a good scheme, but hardly necessary here, as the people of the show are so well known that they need no introduction. This was proven by the way each was received, some receiving more applause than others.

Spencer, as "Grogan," and Mackey, as "Adolph," were well received on their entrance. They handled the comedy in a manner that kept the audience in good humor all afternoon. Francis took care of the straight part in his usual manner, while Brad Sutton did the characters.

Miss Lorraine offered some new gowns that were very attractive and looked becoming in her opening dress of green. She also handled her lines well in the scenes. Louise Pearson, in the prima donna role, received encores for the rendering of her numbers. She, too, displayed a pretty wardrobe. Babe Wellington, the dancing soubrette, with a personality that just bubbles over, dashed her way through her numbers with lots of speed, while Eva Lewis, with a new set of dresses, put plenty of pep into her work and had no trouble in getting her numbers over for encores.

The banquet scene was nicely staged and well put over. During the action of this several toasts were offered and some good comedy situations introduced. Mackey, Spencer, Sutton, Francis and the Misses Lorraine, Pearson, Wellington and Lewis were seen in this scene.

The "robery" bit was amusing as put over by Mackey, Sutton and Miss Pearson. The "Dime and Pin" bit pleased, as done by Spencer, Mackey, Francis and Sutton. The "lie" bit got over. It was offered by Mackey, Spencer, Francis and Sutton.

The "counting" bit pleased, as done by Mackey and Francis, as did the "carfare" bit, as offered by Spencer, Mackey and Miss Pearson.

Miss Lewis' number, "That Ain't All," was prettily staged and nicely put over, getting a half dozen encores. It would have looked much better, however, had the girls worn cloaks or coats that were in better condition, as those they had on were torn and very old.

The "Peace Conference," which Kahn staged on the day the armistice was signed, was repeated again last week and met with instant success. It was nicely offered and had that patriotic finish to it that never fails to please.

A crowded house was on hand to see the performance and the audience seemed well pleased with what they saw. SID.

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With All Star Cast

BILLY (GROGAN) SPENCER — FRANK MACKEY
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SMILING NELLIE WATSON
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Doing a Bit of Everything, with Jean Bedini Puss Puss Co.

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Grecian Dancer — Al Reeves Big Show

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Now Mrs. Auralia Clark McGriffin

At Home, 1703 Tyler Parkway, Louisville, Ky.

BURLESQUE NEWS

(Continued from pages 15 and 25)

TALBOT HAD A GOOD, CLEAN SHOW AT THE STAR LAST WEEK

Harry Lang and his new "Lid Lifters of 1919" is the way Talbot's show was billed at the Star last week. And rightly so.

Lang is one of the best comedians of the younger generation, for he does not depend upon the character alone to be successful. He is clever in other ways. He can dance as well as whistle and can act as well as be funny. He is one of the best versatile Hebrew comedians we have seen at the Star this season.

Jimmie Gallagher is another performer who stands out. He is a corking good juvenile straight. He has a good voice and can put over a number in a way the audience likes. He reads lines well and has a fine stage presence. He is a neat dresser and makes a good appearance. As a light comedian he is second to none in burlesque. Gallagher does an eccentric bit in one of the scenes which gives the audience an opportunity to see that he could easily handle a comedy part. He works well with Lang.

Harry Keeler is the straight man and had no trouble in holding up his end. He "feeds" well and has a good line of talk. He dresses well also.

Harry Boorum is doing a rube. He is not very humorous. He takes himself too seriously to make others laugh. He has a good character but he does not get the proper results from it.

Bonnie Lloyd, a shapely little soubrette who is full of "pep," dashed her numbers over one after the other. She can dance and offers plenty of steps, including some good acrobatic dancing. Miss Lloyd has a very attractive wardrobe that is bright in color and pretty in design. She does well in scenes.

Dolly Meden is doing the prima donna role and renders her numbers well.

Violet Penney works in the chorus but leads several numbers and is in several scenes. She does just enough to show that she has the makings of a good soubrette. She has a nice voice and can put a number over. She also talks well. With some careful coaching she should be ready to jump out as a soubrette next season. She is a pretty little girl with a pleasing personality.

The show opens with a prologue introducing Lang and Keeler. The next scene Lang makes his entrance through the body of the house, with Keeler and Gallagher on the stage. The scene is well worked up and goes over nicely.

The "examination" bit resulted in plenty of laughs, as did the "clock" bit by the same two men.

The "marriage" bit was amusing, as done by Lang, Gallagher and Miss Meden.

The "kiss" bit won favor as offered by Lang, Keeler, Boorum and Miss Lloyd.

The "rose" number, offered by Lang and Miss Meden, took half a dozen encores owing to Lang's whistling, which he does very well. In fact, he is one of the few whistlers who has tone and carries it all through the number. This number might go still better if Miss Meden joined in at the finish and gave Lang an opportunity to finish it alone.

The "rehearsal" scene was nicely staged and created lots of comedy, both Lang and Keeler working well in it. Gallagher offered a neat recitation at the close of the first act that pleased.

Lang and Gallagher, assisted by Boorum, put over a fast comedy act in one at the opening of the burlesque.

Gallagher and Miss Lloyd presented a dandy singing and dancing specialty that was a decided success. Both members of the act offered a clever dance and put their numbers over well. Gallagher wore a dress suit, while Miss Lloyd's black and white dress was pretty. The offering was neat and pleased.

The show closed with a comedy military scene which sent the audience home in a good humor.

The numbers, while easy, have been well arranged and look well from the front. The costumes worn by the chorus were clean and bright looking.

Talbot has a good comedy show and it has been offered differently than any we have seen so far at the Star. It is also a clean entertainment.

SID.

TINY MADELINE
BELMONT and MOORE
Singing and Dancing De Luxe
DIRECTION—JACK LEIA

ADELINA **ROATTINA & BARRETTE** WM.
IN "MARRIUCIA GOING UP" Direction, LEE MUCKENFUSS

A NEW NAME, BUT A STANDARD ACT
THE (4) HARTFORDS
In a comedy Panto. Skit, "The New Cook." Rep. H. B. Marinelli

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STARS OF BURLESQUE

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CHARACTER MAN—PARIS BY NIGHT

HALLIE DEAN
SOUBRETTE—PARIS BY NIGHT

BERNIE CLARKE
SINGING AND DANCING JUVENILE—BOSTONIANS DIRECTION—IKE WEBER

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Straight—Co-Producer Personal Direction Chamberlain Brown Hello Parse Co.

AMETA PYNES
13TH SEASON WITH BEHMAN SHOW

THELMA SEAVELLE
THE HURRICANE SOUBRETTE 2d Season with "Hip, Hip, Hooray Girls"

J. HARRY JENKINS
COMEDY, CHARACTERS and STRAIGHT BEHMAN SHOW

BILLY HARRIS
RETURNS TO BURLESQUE AS SIMON LEGREE—"TEMPTERS"

CHARLIE MAC
MILLION DOLLAR DOLLS

HARRY HELEN
BARRETT & WHITE
In a Comedy Skit—"Oh, What a Honeymoon!"

LEE STAFFORD
Baritone—Accompanied by Ray Daghistan
DIRECTION—EVANGELINE WEED

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BELL & GREY
ORIGINALITY
Original of the Scotch and Irish Dances on the Wire DIRECTION—PAUL DURAND

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MAX OBERNDORF

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WALLIN and LE FAVOR
In a Novelty Comedy Sensation
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COMEDY in SHADOW

KATHERINE CONSTANTINE
Dancer—Egyptian, Syrian, Orientale
DANCER OF THE NILE

RANDOLPH MARGARET
GILBERT & CLAYTON
In Rhymes of the Times

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STRAIGHT and SOUBRETTE
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McNALLY and ASHTON
THE HUMAN LOCOMOTIVE
DIRECTION—JACK FLYNN

ARTHUR AND ETHEL
PERKOFF GRAY
IN
Odds and Ends of Versatilities

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20th Century Indians

STEWART SMITH
Dallas, The Harmonica King
DIRECTION JACK SHEA

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International Mimic Just Came East See It

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The Girls with the Titian Hair Direction—PETE MACK

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In An Exclusive Act by Jean Havez. Bert Lowe at the Piano

LUCILLE CHALFONTE
DIRECTION—CLAUDE BOSTOCK

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BLACK AND TAN NOVELTY IN ONE IN VAUDEVILLE

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DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

Arliss, Geo. — Blackstone, Chicago, Ill., indef.
"Business Before Pleasure"—Garrick, Chicago, indef.
"Better 'Ole"—Cort, N. Y. City, indef.
"Better 'Ole"—Hollis, Boston, indef.
"Better 'Ole"—Broad Street, Philadelphia, indef.
"Better 'Ole"—G. O. H., Kansas City, Mo., 10-15.
"Betrothal"—Century, N. Y. City, indef.
"Big Chance, The"—Loew's Seventh Ave., N. Y. City, 10-15.
"Brat, The"—Walnut, Philadelphia, 17-22.
"Canary, The"—(Julia Sanderson & Joseph Cawthorne)—Globe, New York City, indef.
"Crowded Hour" — (Jane Cowl) — Selwyn, New York City, indef.
"Chu-Chin-Chow"—Auditorium, Chicago, indef.
"Cappy Ricks"—Morosco, New York City, indef.
Chicago Grand Opera Co.—Lexington O. H., N. Y. City, indef.
"Cure for Curables"—Shubert-Riviera, N. Y. City, 10-15.
"Climax, The" — Shubert-Garrick, Washington, D. C., 10-15.
Drew, Mr. & Mrs. Sidney—Woods, Chicago, Ill., indef.
"Dear Brutus"—Empire, New York City, indef.
"Darktown Frolics"—Bridgeton, N. J., 12-13; Penns Grove, 14-15; Dover, Del., 18-19; Norfolk, Va.; Newport News, 20.
"Dark Rosaleen"—Princess, Toronto, Can., 10-15.
"Experience"—LaSalle, Chicago, indef.
"Everything"—Hippodrome, New York City, indef.
"East Is West"—Astor, New York City, indef.
"Eyes of Youth"—(With Marjorie Rambeau)—Manhattan Opera House, New York City, indef.
"Friendly Enemies"—Hudson, New York City, indef.
"Forever After"—Playhouse, New York City, indef.
"Friendly Enemies"— (Lew Fields)—Lyric, Philadelphia, indef.
Fiddlers 3—Olympic, Chicago, indef.
Gilbert & Sullivan Operas—Park, New York City, indef.
"Good Morning, Judge"—Shubert, New York, indef.
"Going Up"—Forrest, Philadelphia, Pa., indef.
"Going Up"—Cohans O. H., Chicago, Ill.
"Glorianna"—Academy, Baltimore, Md., 10-15.
"Hobohemia"—Greenwich Village, N. Y. City, indef.
"Hitchy Koo"—(With Raymond Hitchcock) Illinois, Chicago, indef.
"Head Over Heels"—Illinois, Chicago, indef.
"Hello Alexander" — (McIntyre & Heath) Majestic, Boston, indef.
"Invisible Foe, The"—Harris, New York City, indef.
"Just Around the Corner"—Longacre, New York, indef.
"Jack O' Lantern"—Colonial, Boston, indef.
"Kiss Burglar"—Poli's, Washington, 10-15; Auditorium, Baltimore, 17-22.
"Keep It to Yourself"—39th Street, New York City, indef.
"Lightnin'"—Gayety, New York City, indef.
"Ladies First"—(With Nora Bayes)—Nora Bayes Theatre, New York City, indef.
"Little Brother, The"—Belmont, New York City, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"Little Journey, The"—Vanderbilt, New York City, Indef.
"Lombardi, Ltd."—Plymouth, Boston, Mass., indef.
"Live Forever"—Academy, Baltimore, Md., 17-22.
"Little Simplicity"—Wilbur, Boston, indef.
"Melting of Molly"—Bradhurst, New York City, indef.
"Midnight Whirl"—New Century, New York City, indef.
Mantell, Robert—Detroit, Mich., 9-15.
"Marquis de Priola"—Liberty, New York City, indef.
"Masquerader, The"—Studebaker, Chicago, indef.
"Miss Nellie of New Orleans"—Henry Miller, New York City, indef.
"Marry in Haste"—Standard, New York City, 10-15.
"Monte Cristo, Jr."—Wintergarden, New York City, indef.
"Nothing But Lies"—Auditorium, Baltimore, 10-15.
"The Net"—48th Street, New York City, indef.
Opera Comique—Park, New York, indef.
"Oh, My Dear"—Princess, New York City, indef.
Ott, Bob, Co.—Olean, N. Y., 10-15.
"Old Lady 31"—Cort, Chicago, indef.
"Oh, Look"—Shubert, Philadelphia, indef.
"Off Chance"—O. H., Detroit, Mich, 10-15.
"Overseas Revue"—Princess, Chicago, indef.
"Passing Show of 1918"—Chestnut Street O. H., Philadelphia, indef.
"Polly With a Past"—Tremont, Boston, indef.
"Please Get Married"—Little, New York City, indef.
"Prince There Was" (a)—Cohan, New York City, indef.
"Playthings"—Beaver Falls, Pa., 12; Kittanning, Pa., 14; Butler, 15.
"Redemption"—Plymouth, New York City, indef.
"The Riddle, Woman"—Fulton Theatre, New York City, indef.
"Roads of Destiny"—(Florence Reed — Republic, New York City, indef.
"Royal Vagabond, The"—Cohan & Harris, New York City, 17-indef.
"Sinbad"—44th Street Theatre, New York City, indef.
"Sleeping Partners"—Bijou, New York City (last week).
"Sometime"—Casino, New York City, indef.
Stone, Fred—Colonial, Chicago, indef.
"She Walked in Her Sleep—Alexandra, Toronto, Can., 10-15.
"See You Later"—La Salle, Chicago, indef.
"Still Alarm"—Tremont, Boston, indef.
"Saving Grace"—National, Washington, 10-15; Princess, Toronto, Can., 17-22.
"Seven Days Leave"—Tech, Buffalo, N. Y., 10-15.
Skinner, Otis—Lexington, Ky., 13; Piqua, O., 14; Terre Haute, Ind., 15; American, St. Louis, Mo., 17-22.
"Sleepless Night, A" — Shubert-Belasco, Washington, D. C., 10-15.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Cohan & Harris Theatre, New York City, indef.
"Three Faces East"—Olympic, Chicago, last week.
"Three Wise Fools"—Criterion, New York City, indef.
"Tiger! Tiger!" — (With Frances Starr)—Belasco, New York City, indef.
"Tailor-Made Man"—Garrick, Philadelphia, 10-15; Manhattan O. H., 17-indef.
"Tiger Rose"—Powers' Chicago, indef.
"Twin Beds"—Walnut, Philadelphia, Feb. 10-15.
"Ten Nights In a Barroom"—Mercedes, 14; Phair, 15; McAllen, Tex., 16-17; Mission, 18.
"Toby's Bow"—Comedy, New York, indef.
Thurston—Auditorium, Toledo, O., 10-15.
"Thirty Days"—Alexandra, Toronto, Can., 17-22.
"Take It from Me"—Shubert-Boston, Mass., indef.
"Tumble Inn"—Shubert-Belasco, Washington, D. C., 17-22.
"Unknown Purple, The"—Lyric, New York City, indef.
"Velvet Lady"—New Amsterdam, New York City, indef.
Uncle Tom's Cabin Co. (Kittle's)—Washington, Pa., 14; Wheeling, W. Va., 15; Bellaire, O., 17; Clarksburg, W. Va., 18; Cumberland, Md., 19.
Walker-Stuart Punch and Judy—New York City, indef.
"Woman in Room 13, The"—Booth, New York City, indef.
"Why Marry?" — Adelphi, Philadelphia, Pa., indef.
"Ziegfeld Follies"—Colonial, Chicago, indef
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

COLUMBIA CIRCUIT

Al Reeves' Big Show—Colonial, Providence, 10-15; Gayety, Boston, 17-22.
"Best Show in Town"—Majestic, Jersey City, 10-15; Peoples, Philadelphia, 17-22.
"Beauty Trust"—Park, Bridgeport, 13-15; Colonial, Providence, 17-22.
"Behman Show"—Miner's 149th St., New York, 10-15; Park, Bridgeport, Conn., 20-22.
"Bon Tons"—Star and Garter, Chicago, 10-15; Gayety, Detroit, 17-22.
"Bostonians"—Palace, Baltimore, 10-15; Gayety, Washington, 17-22.
"Bowery"—Gayety, Toronto, Can., 10-15; Gayety, Buffalo, 17-22.
"Burlesque Review"—Gayety, Buffalo, 10-15; Gayety, Rochester, 17-22.
"Burlesque Wonder Show" — Gayety, Rochester, 10-15; Bastable, Syracuse, 17-19; Lumberg, Utica, 20-22.
"Ben Welch"—Hurtig & Seamon's, New York, 10-15; Casino, Brooklyn, 17-22.
"Cheer Up America"—Bastable, Syracuse, N. Y., 10-12; Lumberg, Utica, 13-15; Gayety, Montreal, Can., 17-22.
Dave Marion's—Gayety, Omaha, Neb., 8-14; Gayety, Kansas City, 17-22.
"Follies of the Day"—Empire, Toledo, 10-15; Lyric, Dayton, O., 17-22.
"Girls de Looks"—Columbia, Chicago, 10-15; Berchel, Des Moines, Iowa, 16-19.
"Golden Crooks"—Orpheum, Paterson, 10-15; Majestic, Jersey City, 17-22.
"Girls of the U. S. A."—Columbia, New York, 10-15; Empire, Brooklyn, 17-22.
"Hip, Hip, Hooray"—Gayety, Washington, 10-15; Gayety, Pittsburgh, 17-22.
"Hello America"—Gayety, Boston, 10-15; Grand, Hartford, Conn., 17-22.
Harry Hastings—Gayety, Kansas City, 10-15; open 17-22; Gayety, St. Louis, 24-March 1.
Irwin's Big Show—Gayety, St. Louis, 10-15; Columbia, Chicago, 17-22.
Lew Kelly Show—Star, Cleveland, 10-15; Empire, Toledo, 17-22.
"Liberty Girls"—Berchel, Des Moines, Iowa, 9-12; Gayety, Omaha, 15-21.
Mollie Williams' Show—open 10-15; Gayety, St. Louis, 17-22.
"Maids of America"—Gayety, Montreal, Can., 10-15; Empire, Albany, N. Y., 17-22.
"Majestics"—Empire, Brooklyn, 10-15; Empire, Newark, 17-22.
"Merry Rounders"—Casino, Boston, 10-15; Columbia, New York, 17-22.
"Million Dollar Dolls"—Casino, Philadelphia, 10-15; Hurtig & Seamon's, New York, 17-22.
"Oh, Girls"—Gayety, Pittsburgh, 10-15; Akron, O., 17-19; Youngstown, 20-22.
"Puss, Puss"—Jacques, Waterbury, Conn., 10-15; Newburg, 17-19.
"Roseland Girls"—Empire, Newark, N. J., 10-15; Casino, Philadelphia, 17-22.
Rose Sydell's—Newburg, N. Y., 10-12; Orpheum, Paterson, N. J., 17-22.
Sam Howe's Show—Lyric, Dayton, O., 10-15; Olympic, Cincinnati, 17-22.
"Sight Seers"—Grand, Hartford, Conn., 10-15; Jacques, Waterbury, Conn., 17-22.
"Social Maids"—Empire, Albany, N. Y., 10-15; Casino, Boston 17-22.
"Sporting Widows"—Gayety, Detroit, 10-15; Gayety, Toronto, Can. 17-22.
Star and Garter Shows—Olympic, Cincinnati, 10-15; Star & Garter, Chicago, 17-22.
"Step Lively Girls"—Akron, O., 10-12; Youngstown, 13-15; Star, Cleveland, 17-22.
"Twentieth Century Maids" — Casino, Brooklyn, 10-15; Newburg, N. Y., 17-19; Poughkeepsie, 20-22.
"Watson's Beef Trust"—People's, Philadelphia, 10-15; Palace, Baltimore, 17-22.

AMERICAN CIRCUIT

American—Penn Circuit, 10-15; Gayety, Baltimore, 17-22.
"Auto Girls"—Cadillac, Detroit, 10-15; Englewood, Chicago, 17-22.
"Aviator Girls"—Wrightstown, N. J., 10-12; Trenton, 13-15; Empire, Hoboken, N. J., 17-22.
"Beauty Review"—Englewood, Chicago, 10-15; Crown, Chicago, 17-22.
"Big Review"—Lyceum, Columbus, O., 10-15; Wheeling, W. Va., 17-19; Newcastle, Pa., 20; Beaver Falls, 21; Canton, O., 22.
"Blue Birds"—Empire, Hoboken, 10-15; Star, Brooklyn, 17-22.
"Broadway Belles"—Binghamton, N. Y., 10-11; Schenectady, 12-15; Watertown, N. Y., 17; Oswego, 18; Niagara Falls, 19-22.
"French Frolics"—Majestic, Scranton, Pa., 10-15; Binghamton, N. Y., 17-18; Schenectady, 19-22.
"Follies of Pleasure"—Crown, Chicago, 10-15; Gayety, Milwaukee, 17-22.
"Frolics of the Nite"—Garden, Buffalo, 10-15; Empire, Cleveland, 17-22.
"Girls from the Follies"—Gayety, Baltimore, 10-15; Lyceum, Washington, 17-22.
"Grown Up Babies"—Trocadero, Philadelphia, 10-15; Camden, N. J., 17-19; Chester, Pa., 20-22.
"Girls from Joyland"—Gayety, Milwaukee, 10-15; Gayety, Minneapolis, 17-22.
"Hello, Paree"—Howard, Boston, 10-15; Gayety, Brooklyn, 17-22.
"High Flyers"—Victoria, Pittsburgh, 10-15; Penn Circuit, 17-22.
"Innocent Maids"—Standard, St. Louis, 10-15; Terre Haute, Ind., 16; Majestic, Indianapolis, 17-22.
"Jolly Girls"—Wheeling, W. Va., 10-12; Newcastle, Pa., 13; Beaver Falls, 14; Canton, O., 15; Victoria, Pittsburgh, 17-22.
"Lid Lifters"—Olympic, New York, 10-15; Plaza, Springfield, Mass., 17-22.
"Midnight Maidens"—Chester, Pa., 10-12; Camden, N. J., 13-15; Wrightstown, 17-19; Trenton, 20-22.
"Mile-a-Minute Girls"—Gayety, Louisville, 10-15; Lyceum, Columbus, O., 17-22.
"Military Maids"—Wrightstown, N. J., 13-15; Gayety, Philadelphia, 17-22.
"Mischief Makers"—Sioux City, Iowa, 9-11; Century, Kansas City, 17-22.
"Monte Carlo Girls"—Star, St. Paul, 10-15; Sioux City, Iowa, 16-19.
"Orientals"—Gayety, Philadelphia, 10-15; Chester, Pa., 17-19; Camden, Pa., 20-22.
"Parisian Flirts"—Century, Kansas City, 10-15; Standard, St. Louis, 17-22.
"Pennant Winners"—Empire, Cleveland, 10-15; Cadillac, Detroit, 17-22.
"Pacemakers"—Star, Toronto, Ont., 10-15; Garden, Buffalo, 17-22.
"Pirates"—Camden, N. J., 10-12; Chester, Pa., 13-15; Pottstown, Pa., 17; Easton, 18; Wilkesbarre, 19-22.
Pat White Show—Gayety, Brooklyn, 10-15; Wrightstown, N. J., 17-19.
"Paris by Night"—Star, Brooklyn, 10-15; Olympic, New York, 17-22.
"Razzle Dazzle Girls"—Lyceum, Washington, 10-15; Trocadero, Philadelphia, 17-22.
"Record Breakers"—Niagara Falls, 12-15; Star, Toronto, Ont., 17-22.
"Social Follies"—Majestic, Indianapolis, 10-15; Gayety, Louisville, 17-22.
"Speedway Girls" — Plaza, Springfield, Mass., 10-15; Grand, Worcester, Mass., 17-22.
"Tempters"—Grand, Worcester, Mass., 10-15; Howard, Boston, 17-22.
"Trail Hitters"—Gayety, Minneapolis, 10-15; Star, St. Paul, 17-22.
"World Beaters" — Wilkes-Barre, 12-15; Majestic, Scranton, Pa., 17-22.

PENN CIRCUIT

Monday—McKeesport, Pa.
Tuesday—Uniontown, Pa.
Wednesday—Johnstown, Pa.
Thursday—Altoona, Pa.
Saturday—York, Pa.

U. S. LIBERTY THEATRES

Week of Feb. 17th

Devens—"Seventeen" (1 day), Pictures and Vaudeville.
Upton—First half, Pictures; last half, Vaudeville.
Merritt—First half, Vaudeville; last half, "Pair of Sixes."
Dix—First half, Pictures; last half, Vaudeville.
Meade—First half, "Six a Bed"; last half, "Blue Eyes."
Lee—First half, Martini Revue; last half, "Mimic World."
Jackson—First half, Pictures; last half, Martini.
Gordon—First half, "Mary's Ankle"; last half, "Oh, Sammy."
Pike—First half, "Oh, Boy"; last half, Vaudeville.
Dodge—First half, Pictures; last half, Vaudeville.
Grant—First half, Pictures; last half, Mercedes.
Custer—First Half, Camp Show; last half, Pictures.
Taylor—First half, "Stop, Look and Listen"; last half, Pictures.
Sherman—First half, Pictures; last half, "Stop, Look and Listen."
Mills—"Hearts of the World" (1 day); "Pair of Sixes," Vaudeville.
Humphrey's—First half, Pictures; last half, "Six a Bed."
Stewart—First half, "Mimic World"; last half, Pictures.
Wadsworth—Pictures (all week).
Hancock—First half, "Mary's Ankle"; last half, Pictures.
McClellan—First half, Vaudeville; last half, Pictures.
Beauregarde—First half, Vaudeville; last half, pictures.
Logan—Pictures (all week).
Travis—First half, "Daddy Long Legs"; last half, Pictures.
Fort Sill—First half, Moss Vaudeville; last half, Pictures.
Funston—Pictures (all week).

STOCK

Astor—Guy Players, Jamestown, N. Y., indef.
All-Star Players—Lowell, Mass., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Bessey Stock Co.—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock—Yorkville, New York City, indef.
Bates Comedy Co.—Norwich, N. Y., 10-15.
Blaney Stock—Lyceum, Troy, N. Y., indef.
Bunting, Emma—14th Street, New York City, indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Castle Square Stock Co.—Castle Square, Boston, indef.
Champlin, Chas. K.—Dubois, Pa., 10-15.
Comerford Players—Lynn, Mass., indef.
Cooper Baird Co.—Zanesville, O., indef.
Chicago Stock Co., Red Bank, N. J., 10-15.
Crown Theatre Stock Co.—Ed. Rowland—
Corson Stock Co.—Chester Playhouse, Chester, Pa., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Desmond, Mae—Orpheum, Philadelphia, Pa., indef.
Desmond, Mae—Schenectady, N. Y., indef.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hippodrome Stock Co.—Oakland, Cal., indef.
Hyperion Players—New Haven, Conn, indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock — National, Englewood, Ill., indef.
Hawkins-Webb Co.—Majestic, Flint, Mich., indef.
Hathaway Players—Brockton, Mass., indef.
Keith Stock—Columbus, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
Liberty Players—Strand, San Diego, Cal.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Morosco Stock Co.—Los Angeles, indef.
Metropolitan Players — Binghamton, N. Y., indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill., indef.
Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburgh, Pa., indef.
Northampton Players — Northampton, Mass., indef.
Oliver Players—Shubert, St. Paul, Minn., 26, indef.
Oliver Otis Players—Orpheum, Quincy, Ill., indef.
Permanent Players — Orpheum, Moose Jaw, Sask, Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co.—Boise, Ida., indef.
Poli Players—Bridgeport, Conn., indef.
Poli's Stock—Poli's, Hartford, Conn., indef.
Phelan, F. V.—Halifax, N. S., indef.
Polack, Edith, Stock Co.—Diamond, New Orleans, indef.
Roma Reade, Edward Keane Players—Jamestown, N. Y., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Shipman Co.—Bert, Hot Springs, Ark., indef.
Savoy Players—Hamilton, Can., indef.
Trent Players—Hoboken, N. J., indef.
Vaughan Glaser Stock Co.—Pittsburgh, indef.
Wallace Morgan, Stock—Grand, Sioux City, Ia., indef.
Williams, Ed., Stock—South Bend, Ind., indef.
Wilkes Players—Seattle, Wash., indef.
"Franklin's Dolls"—Butler, Pa., 10-15.
Lord & Vernon Musical Comedy Co.—Garden Theatre, Anniston, Ala., indef.
Zarrow's "American Girls"—Lyric, Ft. Wayne, Ind., Feb. 9-15.
Zarrow's "English Daisies"—Grand, Dennison, O., 10-15.
Zarrow's "Zig Zag Town Girls"—Star, Muncie, Ind., 10-15.
Zarrow's "Yanks"—Grand, Massillon, O., 10-15.
Zarrow's "Big Revue"—Hippo, Fairmont, W. Va., 13-15.

VAUDEVILLE INVESTIGATION ADJOURNS

(*Continued from page 3.*)

actor in the matter of employment, if he did not belong to the N. V. A.

The cancellation of Cora Youngblood Corson, at the Family Theatre of Rochester, was next introduced. Casey said the matter had been effectually straightened out by him on behalf of the V. M. P. A. and that Miss Corson had received her money in full for the week. Jos. Myers, the White Rats' attorney, Casey stated, acted for Miss Corson in the matter and had been so pleased with the fairness of the V. M. P. A. that he (Myers) had written a letter thanking him and complimenting him on the attitude of the organization.

A statement by Casey that all but one of the V. M. P. A. managers had paid actors in full during the fuelless period last Winter, brought forth a query from Walsh as to whether the Proctor houses had paid for the closed days, to which Casey replied that he believed they had. Earlier in the day Casey testified to the all round good work performed during the last year by the Joint Complaint Board of the V. M. P. A. and the N. V. A., stating that the Board had settled upwards of 1200 disputes and disagreements between actors and managers and actors themselves.

907 Vaudeville Theatres

On Tuesday, Casey was asked whether any part of Attorney Sapinsky's fees for services in the Goldie Pemberton investigation was guaranteed by the V. M. P. A. He admitted that the V. M. P. A. had guaranteed a part of the fee.

He then testified that there were 907 vaudeville theatres in the country. Of this number four hundred and twenty two belonged to the V. M. P. A. or approximately 48 per cent held membership. The rest of the 485 vaudeville houses, or 52 per cent, were not members of the V. M. P. A., Casey stated.

Casey estimated that there are about 20,000 actors in the country, at the present time. With all of the theatres going at full speed, it was impossible to provide employment for more than 12,000 actors, the witness said.

In view of this fixed condition of supply and demand, Casey advanced the opinion that some 8,000 or 9,000 artists would necessarily have to be out of employment at all times. The question of the value of a personal representative again came up for discussion, Casey, in support of his previous testimony, again stating that he considered the personal representative essential to the artist's securing employment.

In giving his views on the subject, Casey said that there is a very small percentage of vaudeville actors who will get up in the morning and hustle around for work. Consequently, it was highly essential that they have some one to do the hustling for them. The average vaudeville actor Casey characterized as improvident, stating that in the course of a long experience he had found about ninety per cent of them to be about four jumps ahead of the sheriff when it came to financial matters.

Harry W. Gugler, an employee of the vaudeville Collection Agency was called to the stand before the hearing closed on Wednesday afternoon and gave testimony concerning the methods of business employed by the institution. The stock of the Vaudeville Collection Agency is owned by Messrs. Albee, Murdock, Lauder and others.

The following salaries were paid, he said: Mr. Albee, $15,000; Mr. Murdock, $15,000; Maurice Goodman, $10,000; the late A. Paul Keith, $20,000. The Agency collected in the neighborhood of $200,000 a year he stated.

Some personal representatives charged artists $100 a week, and others charged $150 a week, for their services to acts, Gugler testified. Asked whether this was approximately five per cent of the artists' salaries, Gugler declared he did not know.

The question of whether an act could play for the Shuberts at the Wintergarden or the Central on a Sunday night, and suffer no bad after effects as regards its standing with the Keith offices, was brought into the proceedings on Tuesday. Pat Casey who was queried concerning this phase of vaudeville bookings, stated that he knew of no specific instance where any act ever had its bookings cancelled by the Keith people on account of having played the Shubert Sunday concerts.

The Federal Trade attorney in pursuing his investigation of the Sunday concert question, asked Casey if it wasn't common knowledge that acts playing the two Shubert houses on Sunday, would get in bad, so to speak, with the big time booking office. Casey denied that he knew or had heard of any such condition existing.

Objects to Mountford

Several times during the hearings on Monday, Tuesday and Wednesday, Mr. Kelly, counsel for the Keith and V. M. P. A. interests, registered a vigorous protest to the activity of Harry Mountford and his frequent conversations with Walsh, attorney for the Trade Commission, Kelly on more than one occasion scoring the White Rats secretary in scathing terms. Mr. Moore, the examiner, however, in each instance refused to allow Kelly's contention that Mountford be squelched and the latter continued to carry on whispered conversations with the Federal attorney.

Henry Chesterfield, secretary of the National Vaudeville Artists, then took the stand, was sworn, and stated that he lived at the Hotel Markwell. Asked as to his occupation, he said that he had been an actor for a number of years, doing almost every type of histrionic work. Shown Exhibit 30, he identified it as the application of the N. V. A for a charter and stated that the one under which the club now operates was issued in response to that application. He was then questioned about the corporation.

"Is the National Vaudeville Artists a business or membership corporation?" asked Walsh.

"Purely a membership corporation," was the reply.

"Has no capital stock, pays no dividends and carries on no business for actors?" continued Walsh.

"None except looking out for their welfare," replied the witness.

These answers served as the foundation for Attorney Kelly to put forward another motion to dismiss the investigation, this time upon the ground that the commission has no power to pry into the affairs of an entirely membership corporation. It was overruled, and Walsh again took up the examination.

Q.—Who is president of the N. V. A.? A.—Willard Mack.

Q.—Who before him? A.—Eddie Leonard was president pro-tem. When the first meeting was held Willard Mack was elected and Miss May Irwin was made treasurer.

Asked to state who the other officers of the corporation were, he said that Hugh Herbert is first vice-president, Bob Albright second vice-president, Oscar Lorraine third vice-president, and George McKay fourth vice-president.

The witness was then shown a letter written on stationery of the N. V. A. and rubber-stamped with his name. It related to the N. V. A. number got out by *Variety*. He was asked if he had sent out such a letter and answered in the negative.

"Did you ever see such a letter?" queried Walsh.

"Yes" answered Chesterfield. "A copy of it was sent to me by *Variety*, after it had been sent out, and I phoned Mr. Silverman and told him to desist in sending it out any more as I did not think it was right."

Q.—But it's on N. V. A. stationery. A.—Yes.

Q.—And rubber-stamped with your name. A.—Yes.

Q.—How did they get the stamp? A.—Well, we wanted the number to be a success and I consented to the use of a letter and let them have the rubber stamp with it. But the letter was changed after it had left my hands and I objected.

Q.—Did you let them have the membership list of the N. V. A.? A.—Yes.

Q.—Who gave it to them? A.—We permitted them to copy it just the same as we have permitted other papers to copy lists of our membership.

Q.—Well, after your objection were any more letters sent out? A.—No. No letter but that one was sent out.

Asked About Clubhouse

The inquiry then turned to the money raised at the benefits of the N. V. A. and Chesterfield stated that it was used to build a club house.

"Does the N. V. A, own this building?" queried Walsh.

"No," replied the witness.

Q.—Then who does? A.—The Two Hundred and Twenty-nine West 46th Street Corporation.

Q.—Who are the officers of that corporation? A.—I don't know.

Q.—Who do you deal with as secretary of your corporation? A.—Mr. Albee or Mr. Goodman.

Q.—Do they transact whatever business of this corporation is necessary? A.—They have been doing so.

Q.—Do you know an act named Wolf and Wilton? A.—I don't recall the team name. Possibly ,if I had their first names, I might identify them.

Q.—How many members has the N. V. A.? A.—About 11,000.

Q.—Do you know Mrs. Adele Crosby, alias Miss Adele? A.—I don't remember her.

Chesterfield was then excused, but will be recalled later, it was stated, when his examination will probably take up at least a day.

Charles T. Aldrich, who said he was forty-eight years of age, lived at 300 West Forty-ninth Street and is a performer, was the next witness. He said he had been in the theatrical business twenty-seven years, most of the time in vaudeville. He said he had made a feature of versatile acts, doing many things in one act. He said he had had different agents at different times, Joe Vlon acting in that capacity at one time.

"Was he your personal representative?" asked Walsh.

"There was no such thing at that time," replied Aldrich. "Later, Alf Wilton tried to get work for me."

Q.—What year was that? A.—The year of Advanced Vaudeville, 1906-1907.

Q.—What year was the personal representative scheme introduced? A.—While I was abroad during 1907. I did not return until 1914.

Q.—What did you do abroad?

This served as the pivot for another objection from Attorney Kelly, who stated that whatever he did abroad was immaterial, as it was beyond the scope of the inquiry. The objection was overruled, and he answered that he played the music halls while there.

Q.—Did you attempt to enter vaudeville when you returned? A.—No, I was under contract to Charles Dillingham.

Q.—Have you played since you returned? A.—Yes, ten weeks.

Q.—Where? A.—Cleveland Hippodrome; Majestic, in Chicago; Davis, Pittsburgh, and other houses. I was booked by the organizations that do business in the Palace Theatre Building.

Q.—Can you say what prompted you to go to Europe? A.—Because I couldn't get work in this country.

Q.—What did you do to get work before determining to go over? A.—Well, I was playing for William Morris in Advanced Vaudeville when it was turned over to the U. B. O. I called on Wilton and asked him to get work for me.

Q.—When was this? A.—In 1907. He didn't get me the work and said that——

Opposes Hearsay Testimony

This answer brought Kelly to his feet like a shot and he put in a strong plea against the witness being allowed to repeat anything that Wilton might have said, for the reason that Wilton was not a member of the U. B. O. or any of the other respondents at the hearing and never was. Goodman also put in a strong argument against the admission of such testimony, but the decision of Examiner Moore was to overrule them both. Aldrich was then told to repeat what Wilton had said to him.

"He told me," went on Aldrich, "that the men had entered into an agreement, one of the articles of which was to the effect that any one of them would forfeit from $5,000 to $10,000 if it was found that they were playing any acts blacklisted for playing Advanced Vaudeville."

Q.—Did you make any attempt to verify the statement. A.—No. I at once made arrangements to leave the country.

Q.—Just previous to that time you were working for William Morris. Was he a member of the U. B. O.? A.—No, he was opposition, with the Advanced Vaudeville.

Q.—How did the fact that the U. B. O. took over the business of Advanced Vaudeville affect you? A.—It threw me out of employment for a time.

Q.—With whom? A.—Advanced Vaudeville.

Q.—How? A.—Advanced Vaudeville was taken over by the U. B. O. and I was on the blacklist of the U. B. O.

Kelly again objected, here, to the use of the word blacklist.

Q.—Mr. Aldrich, are a standard act and a headliner synonomous? Are they the same? A.—I can only give my own definition which is that a standard act is one that is above mediocre and not costing too much money for a manager to pay.

Q.—Was your act a standard act? A.—I take it that it was as I had received much work.

The witness was then turned over to Goodman for cross-examination who, before he started, moved tht his entire testimony be stricken out because incompetent and improper, inasmuch as Aldrich had attempted to relate the contents of a contract and conversations with Wilton, who had no relation whatsoever with the U. B. O. or vaudeville managers. It was overruled and he went on with the cross-examination.

Q.—Mr. Aldrich, were you, within the last two years ,offered a route of ten or twelve weeks by the U. B. O.? A.—I played such a route.

Q.—Do you remember when? A.—I can't. But it was within the last two years.

Q.—What was your salary? A.—Six hundred and fifty dollars per week.

Q.—Weren't you offered ten additional weeks at $650, and didn't you refuse them because you couldn't get $750? A.—I don't remember.

Q.—Will you swear that you didn't? A.—Can't remember.

Q.—Didn't the U. B. O. make you an offer while you were abroad? A.—Yes.

Q.—Are you employed now? A.—Yes. At the New York Hippodrome.

Q.—How long have you been there? A.—All season. Since August.

Q.—What salary do you receive? A.—Four hundred and fifty dollars per week.

Barney Meyers Testifies

Aldrich then left the stand and Barney Myers ,a former booking agent, took his place, stated that he was fifty-three years of age, lived at the Princeton Hotel, and hadn't worked in three years. He kept smiling at most everybody in the room during all the time he was testifying.

"What were you doing previous to three years ago?" queried Walsh.

"I was a vaudeville agent, booking acts through the United, Pantages, Sullivan and Considine and other circuits," was his reply.

Q.—What prompted you to quit? A.—Well, I wasn't doing very much business.

Q.—When did you do business with the U. B. O.? A.—About ten years ago.

Q.—When did you cease? A.—About ten years ago.

Q.—How long did you do business after you quit with them? A.—About seven or eight years.

Q.—Why did you stop business with the U. B. O. A.—I was put out.

Q.—State the facts. A.—I had an office at that time, Myers and Keller, at 31 East Thirty-first Street. It was at the time Mr. Williams and all the managers went together and K. and E. went in with Morris. The booking office started booking acts over our head and we booked two acts with Morris. I was called to the U. B. O. office and told by Mr. Beck and Mr. Albee and Mr. Proctor that we couldn't do any more business with them because we had booked with the opposition.

Mr. Kelly objected to the witness's relation of anything that anyone had told him in this regard, but his opposition was overruled. Shortlf after that, Myers said, he had been told by Dan Hennessy that he could not come into the U. B. O. offices any more.

"Have you applied recently for a franchise, Mr. Myers?" asked Walsh.

"Yes. Last November I applied to Mr. Albee for a franchise, but he wrote me a letter stating that inasmuch as I had made a living outside of vaudeville for a number of years, I should continue to do so."

Turned over to Goodman for cross-examination, the latter first asked him if he had booked through the Independent Vaudeville Agency and he replied that he had.

Q.—The Independent charged 5 per cent commission, didn't it? A.—Yes.

Q.—What did you charge? A.—Five per cent.

Q.—So the act paid 10 per cent, did it? A.—Yes.

Q.—They were mostly White Rat Acts that booked through the Independent Agency, weren't they? A.—Not all, but mostly.

Q.—Do you understand that the White Rats had an interest in the Independent Agency? A.—Yes.

Q.—Who ran it? A.—Mr. Mozart.

Q.—Did Sheedy have an interest? A.—I don't know.

Q.—Where did you do business between 1910 and 1916? A.—Here, with Moss and Brill.

Q.—How many houses on the Moss and Brill time? A.—About four houses.

Q.—Did you book with Loew? A.—Yes.

Q.—How many weeks did you get there? A.—Forty at that time.

Q.—How many weeks could you get on Sullivan and Considine time? A.—About twelve.

Q.—Do any business with Fox or Pantages? A.—Yes.

Q.—And all charged the acts 5 per cent, didn't they? A.—Yes.

Q.—What did you get? A.—Five per cent.

Q.—Now, referring to the conversation you say you had with Messrs. Albee, Beck, Proctor, etc. Do you mean to say that they were all present at the one meeting or did you speak to them separately? A.—They were all present at one meeting.

Q.—Who was the spokesman? A.—Mr. Murdock.

Q.—How many acts had you booked with K. and E.? A.—Two.

Q.—Did the Advanced Vaudeville have houses in the same towns where U. B. O. houses were situated? A.—Yes.

Q.—Then, if you were running a house where there was opposition, you wouldn't think it good business to let it have acts first, would you? A.—No.

Q.—Then you can't blame the U. B. O. for wanting acts before the Advanced Vaudeville, can you? A.—No, I can't.

That ended Myers' testimony, and he left—as he had gone on the stand—smiling broadly.

Sam Hodgdon Is Called

Sam K. Hodgdon, called the booking manager of the U. B. O. offices, followed him, and after stating that his home is in Spuyten Duyvil, he took pains to state that, while he bore the title of booking manager, he really did not perform the functions of such a position at present, his attention now being given entirely to the detail of the clerical department where, in some cases, he signs contracts for managers. He stated that he had been connected with the Keith interests for thirty-five years and with the U. B. O. ever since its organization.

Mr. Hodgdon gave a great deal of historical data concerning the Keith and U. B. O. organizations, finally stating that the U. B. O. now books about fifty big time houses and seventy of what it calls its Family Time houses.

"And you have charge of the big time, Mr. Hodgdon?" asked Walsh.

"Yes," replied the witness.

Q.—And who has charge of the small time? A.—Mr. D. F. Hennessy.

Q.—Who do you sign contracts for? A.—Managers of theatres. I sign for most of them, in fact. The houses in Buffalo and Rochester, however, sign for themselves.

Q.—You have power of attorney to do so? A.—Yes. A contract is made by the booking representative and issued through our clerical department. The name of the company or corporation owning the theatre is generally printed on it and I sign my initials for the manager.

Q.—And who signs for the artist? A.—The artists themselves, except when they delegate someone else to do so.

Q.—Does the B. F. Keith Vaudeville Exchange secure work for actors? A.—Yes, if the actor chooses to do his own business he can come in and arrange matters. But the majority prefer to have an agent.

At this point the conduct of Harry Hountford again caused Attorney Kelly to appeal to the Examiner and ask that he be restrained from taking part in the proceedings. Mountford had drawn his chair alongside of Walsh and was continually whispering and framing questions for the attorney to ask the witness.

"I ask," continued Kelly, "that Mountford be stopped from taking any further part in these proceedings. It has been shown that

he is one of the accusers who instigated this proceeding and we object to being prosecuted by our accuser. We are being denied justice. Our accuser is sitting as accuser, trial lawyer and judge. He applied for admittance in such terms as prove that he is one of our accusers. We are not receiving justice and assert our constitutional rights. With the accuser acting as prosecutor, it is impossible for the ends of justice to be reached. Therefore we ask that the investigation be dismissed.

After stating that he was quite sure Mountford was not acting as judge, even though he might be an accuser, Examiner Moore overruled the objection and Walsh asked the witness if the Cohan family ever worked for the Keith interests. He replied in the affirmative.

Q.—Do you know why they quit? A.—There was no reason I can rememebr. I think they went out in a show for Mr. Behman, of Hyde and Behman.

The witness then was turned over to Goodman for cross-examination.

Q.—The Cohan family played for Keith in Boston, didn't they? A.—Yes, about 1894.

Q.—How many shows did they work then? A.—Well, they were playing anywhere from eight to fourteen a day then.

Maybe $1,000 a Year

Q.—What salary did they get? A.—I don't know.

Q.—Was it $1,000? A.—Maybe $1,000 a a year.

The answer got a laugh.

Q.—Did they play for big salaries then? A.—No.

Q.—Do you recall what the salary of the Cohan family, the four of them, was at that time? A.—I do not remember just now, but I think it was about $150. That was considered a fair salary then.

Q.—What, with your expert knowledge of vaudeville, Mr. Hodgdon, would you say George M. Cohan would be worth in vaudeville today? A.—I should think about $2,500 per week.

Q.—Are there any acts that get $2,500 per week? A.—Yes. Mme. Bernhardt got $4,000 per week and used to get $7,000.

Q.—Did Weber and Fields ever work for Keith? A.—Yes, way back in 1884. They used to get $40 per week and you could get them for $30 if they had no other place to go.

Q.—They were in vaudeville recently, weren't they? A.—Yes.

Q.—What do you think they would be worth now? A.—About $3,000.

Mr. Hodgdon then stated that the centralized booking of acts is practically only a modern institution, managers formerly booking by correspondence, he said, and arranging with the actors themselves to play at his house. When he could not fill his bil by that means he went to an agent, of which there were only a few, he said, as late as 1890.

Q.—Could an artist have gone to an agent and got a route of twenty or thirty weeks? A.—No, a route of ten weeks was then considered a long one. Even one of that length was practically unheard of in those days. Routes of twenty or thirty weeks are common now, however.

The witness then defined a "big time" act, stating that the term is only relative and any act that plays "big time" is a big time act.

Q.—After an act has played United time does it ever go and play for Loew or other circuits. A.—Yes. Amelia Bingham did.

Q.—And they go backward and forth, don't they? A.—Yes.

Q.—What would Loew, Pantages, Fox or Moss have to do to make their houses big time houses? A.—Increase their admission and give better shows.

Q.—What's the approximate cost of the Keith show at Boston a week? A.—About $3,500 or $4,000.

Q.—And at the Palace, New York? A.—I'm not familiar with it.

Q.—At Keith's, Washington? A.—About the same as at Boston.

Q.—At Indianapolis? A.—About $2,500 to $3,000 there.

Q.—Did you ever know Alf Wilton to be employed by the U. B. O. or to represent them. A.—No.

Q.—What is the lowest weekly salary paid by the U. B. O.? A.—I don't know exactly, but I should say $125. I don't think there is anything below that for a full week. On split weeks they are paid full salary. There might be some getting $100, but I don't recall anyone getting less than $125.

Q.—Do you know how many personal representatives there are? A.—Max Hart, Max Hayes, Harry Weber, Alf Wilton, Lewis and Gordon, E. S. Keller, Paul Durand, Stoker and Bierbauer, Hughes and Smith and some others.

Q.—Does it ever happen that any of these agents are suspended? A.—Yes. One of them is suspended right now. But I don't know the cause of it.

Q.—Who is that? A.—Arthur Klein.

Q.—And he's denied the privilege of the floor. A.—Yes.

Q.—Can you tell me of any acts that book direct with the U. B. O.? A.—Yes. Walter Kelly, Cressy and Dayne, Mr. and Mrs. Barry. There are a lot of others, too, but I can't remember them.

The witness was then excused and Goodman made a motion to have the testimony of Charles T. Aldrich stricken out in all places where it related conversations he had had with Alf Wilton, in view of the fact that Sam Hodgdon had later testified that Wilton at no time was connected with or had any connection with the respondents. It was overruled.

Pat Casey Recalled

Pat Casey was then recalled, and identified a list of circuits which are members of the V. M. P. A. It was numbered exhibit No. 45. A list of the members of the same organization, many of the properties they represent being owned by separate individuals or corporations, was then introduced as exhibit No. 46. Casey then identified a statement of the Pat Casey Agency and told how many assistants he had in the offices of the V. M. P. A. He said they were Mr. Lee, "a sort of general manager," Mr. Mills, a general assistant and Miss Curry ,a stenographer and telephone girl.

"Mills is on the arbitration board, isn't he?" asked Walsh. The witness replied that he was.

Q.—Mr. Bradley there? A.—No. He was there before I went in, I believe.

Q.—When was the last meeting of the directors of the V. M. P. A.? A.—About two months ago.

Q.—Who was there? A.—Messrs. Moss, Nick Schenck, Scribner, Murdock and myself.

Q.—Who keeps the minutes of the meeting? A.—Mr. Goodman, the attorney for the V. M. P. A. He is not a director, although he sometimes attends the meetings of the board of directors. When he does not, somebody else takes down what happens and Mr. Goodman puts it in proper shape and keeps the record for the association.

Q.—Does the V. M. P. A. pay salaries? A.—Yes, sir. They pay me and the office force a salary.

Q.—Have you a list of theatres in the United States that are not memers of the V. M. P. A.? A.—Yes, sir.

Q.—Will you produce it for the commission and indicate where these theatres book? A.—Yes, sir. I'll give the towns and everything.

Walsh then handed the witness a list of bookings for Bert and Lottie Walton extending from 1911 to the present time. He also called attention to a page ad. which the act had in *Variety* on June 29, 1917.

Q.—Did the V. M. P. A. pay for that ad? A.—No.

Q.—Do you know who did pay for it? A.—No, sir.

Q.—What is the cost of a page ad like that in *Variety*? A.—I don't know, but think it is $125.

Q.—You saw it before it was published, did you? A.—I haven't so testified.

Q.—Do you know who her personal agent was in July 9, 1917? A.—No, sir, I don't.

Q.—But from that time you have been? A.—My office has.

Q.—What is the Pat Casey Dramatic Agency? A.—It is an agency operating under a license from the City of New York, engaged in securing people for dramatic companies.

Fay, of Providence, Called

Edward M. Fay, proprietor of Fay's Theatre, in Providence, followed on the stand, while his counsel, the Honorable John J. Fitzgerald, of Providence, and ex-Governor of Rhode Island, sat nearby. Fay said he had been in the theatrical business for twenty years altogether, part of which time was spent in managing an amusement park. The most of the time ,however, had been spent in Providence, he said.

"Is Fay's Theatre controlled by a corporation?" he was asked, and replied that it operated under the corporate name of the Arcadia Amusement Corporation.

Q.—Are you interested in theatres anywheres else? A.—In Fay's Theatre, Rochester.

Q.—Are you manager of both? A.—We have a house manager at Rochester. But you might say that I am general manager of both.

Q.—Are you interested in a theatre recently established in Philadelphia? A.—Yes, the Knickerbocker.

Q.—Are you running the Providence house as a big time house? A.—No, as a sort of family theatre.

Q.—How many shows? A.—Three a day.

Q.—Are your theatres or corporations in any way affiliated with the V. M. P. A.? A.—No.

Q.—How long have you been running a vaudeville theatre in Providence? A.—As a vaudeville house, 1½ years.

The presence of Fitzgerald at the counsel table brought a protest from Kelly at this point, he beginning it by asking what was the purpose of having Fay testify at all.

"The purpose is to show the blacklisting of actors by the V. M. P. A. at Fay's Theatre," replied Walsh. "Mr. Fitzgerald is counsel for Fay and I have asked him to be present and make such suggestions about questions as he thinks I should ask the witness."

The objection was overruled and Walsh continued with the examination.

Q.—Mr. Fay, how do you book shows at your house? A.—Our shows are booked by the Sheedy Agency in the Putnam Building, New York. The reason I book with Sheedy is because, in Providence, there is a B. F. Keith big time house and a Loew small time house. When I decided to put in vaudeville and pictures, I looked around as to how to secure vaudeville acts. The nearest city to Providence is Boston, where John Quigley books acts. That was about one and one-half years ago and, after some investigation, I found that the Quigley agency was not in a position to book the house satisfactorily, for the reason that he did not have time enough, in my opinion, to get satisfactory acts. So I came to New York for acts. Naturally, I didn't expect any assistance from the Loew office, as it had a theatre in Providence.

Kelly shot in an objection to the last part of the statement, setting forth that the question of whether or not the Loew office would have aided him was speculative. So Walsh changed the form of the question.

Q.—Let me ask you why you didn't go to the Loew office? A.—Because the Loew office has a theatre, the Emery, there, which has a franchise for the city of Providence, I understand, and I didn't go to the Keith office because it has a theatre in Providence and one in Pawtucket, a few miles away. So I looked around and found Sheedy and decided to do business with him because he was not affiliated with any theatres in Providence.

Q.—Did you have any trouble getting acts? A.—The first trouble we had was with the Bert and Lottie Walton act.

Q.—When? A.—In June, 1917, I think.

Says He Had Trouble

Q.—What was it? A.—Well, about six P. M., patrons of the house came to me and said they had seen the act at Loew's four weeks previous. I was surprised, because I knew that contracts I had signed protected me from such a condition. I didn't know the Waltons, so I sent for the man and asked him how long he had been in the business, and he said all his life. I then asked him why he had signed a contract to play our theatre four weeks after he played Loew's house. He replied that his agent had booked him in there and wanted to know what I intended to do. I said I intended to replace the act if I could get another from New York and would let him know a little later. This all happened on Monday afternoon after the first performance and, I think, just as they were about to go on for the second. I then telephoned New York and told Sheedy what had happened and asked for another act. The Walton act played three shows and the new act came on Tuesday. I then sent for Walton, but Mrs. Walton came to see me and I told her to send her husband to see me. The next thing I knew they had left the town for New York.

Q.—Was there any claim made to you for their services for that day? A.—No.

Q.—By anyone? A.—No.

Q.—The second talk was with the wife? A.—Yes.

Q.—Did she say anything about their financial condition A.—She protested against my objection to their playing, and I explained that we had just put on vaudeville and that I would rather give $500 than have such a thing happen, as patrons would get a wrong impression. After that we began to have other difficulties in getting acts.

Q.—In what way? A.—A notice appeared in *Variety*——

This statement, cut short, brought on another battle between Kelly and Walsh, Kelly objecting to the admittance of any testimony in which the witness stated that he saw this or that in *Variety*. His objection overruled, Walsh presented several articles from *Variety* in evidence, one dated November 9, 1917, being headed "Fay's Theatre In Bad," and another, dated October 19, 1917, being headed "Names Blacklisted." Still another was dated July 20, 1917, and was headed "Managers' Assn. Sets Date for Final Applications." A fourth one, dated June 19, 1917, bore the head "V. M. P. A. Rejecting Applications."

Kelly then objected to the admission of the articles into the record, stating that there was nothing whatever to show that either the V. M. P. A. or any other of the respondents had authorized the insertion of any of the articles. After his objection had been overruled, the examination went on again.

Q—Well, in the article of July 20, a list of blacklisted theatres was given. That was the first time I knew there was a blacklist or that Fay's Theatre was on it.

Ex-Judge McCall then voiced an objevtion at this point.

"May it please the Examiner, I should like to call his attention to the fact that we are going far afield."

"Not at all," answered Walsh. "We are hitting the bull's eye every moment."

Judge McCall, however, made it clear that he objected very strongly to the record receiving the statement that the first Fay knew of the existence of the alleged blacklist was when he read of it in *Variety*. His objection, though, was overruled.

Walsh—Now go on, Fay, and tell the rest.

Fay—In the same issue with the article was what I supposed was a paid ad of the V. M. P. A. suggesting the advisability and importance of managers belonging to the V. M. P. A. It was on the inside cover and urged immediate action containing the statement "Fill in an application and mail it now." So I thought that if I joined the V. M. P. A. all would be all right, and I filled out a coupon and mailed it with my check to the V. M. P. A.

Q.—For $10. A.—Whatever it called for.

Q.—Well, what happened then? A.—I didn't hear from the application, so I came to New York and went to see James Smith, an assistant District Attorney. I understand he was a politician in New York and I knew him in Providence before he came to New York. I told him my troubles about joining the association and about the articles in *Variety*. He said he knew Mr. Casey and would take me up and assured me there would be no trouble in getting into the association. So we went up to see him.

Q.—What did you say first? A.—Mr. Smith explained that I was desirous of joining the V. M. P. A. and Mr. Casey said in substance that he would arrange for me to become a member at a meeting the next Tuesday.

Q:—Your $10 was in then? A.—Yes, it hasn't been returned yet.

Went to Smith Again

Q.—What did you do then? A.—I waited about a month and came down to see Smith again and we went to see Casey again and, while I don't remember the exact conversation, Mr. Casey said there had been some delay but assured me that I would be taken care of. He intimated, though, that the date would be rather indefinite. And all the time there were articles in *Variety*, and after a while, it began to look as though I was not going to get any acts, so I came down to see Smith again. As a result I went to see Casey again, and, in substance, he told me that if I would change my booking agency and book with a member of the combination, I would become a member of the V. M. P. A.

Q.—What did you say to that? A.—I guess I said all right and went out and thought it over.

Q.—Who were referred to as bookers in your talk with Casey? A.—He mentioned several that would be all right. I think Gus Sun's name was mentioned. He also talked about Loew's and about Keith's. He asked me how we came to book with Sheedy and I told him that I couldn't expect Keith or Loew to help me book my house. I told him that Sheedy was not connected in Providence. He then explained that Sheedy stood in an unfavorable light and had a man named Mardo who had done some things in the White Rats' strike. He asked if Sheedy had an interest in Fay's Theatre and I told him "No." The substance of our conversation was that if I would book elsewhere I would become a member of the V. M. P. A. He also asked me if there was any reason why I had to book with Sheedy and I told him none in the world if I didn't want to. He then told me that if I didn't book with Sheedy my record would be clean.

Q.—Did you have any trouble with acts after that? A.—Yes. Acts were canceling at the last minute despite the fact that they had contracts, and giving as the reason that the house was blacklisted and known as "the poison ivy house." They wouldnt give us photographs and asked to be permitted to work under other names.

Kelly interposed at this point an objection to the general terms in which Fay was describing the situation, and asked that he give specific instances of what he described.

"Well, the McNally Sisters," replied Fay, "was one act that cancelled. The cancellations were made through our agency and we have have any number of telegrams and letters stating that acts cancelled because of fear of the blacklist.

Goodman objected to this line of testimony, stating that the agency itself would be a better authority as to what letters it had received and asking that Fay confine himself to incidents of which he had personal knowledge. It was overruled.

Walsh—Tell of incidents of which you have personal knowledge, Mr. Fay. A.—The difficulties of which I know personally were that it is a usual custom for acts to rehearse on a Monday morning for the opening show, and most Mondays after the articles began appearing in *Variety* up to the time I went to Washington and had a conversation with you and Mr. Reeves, it was necessary for me to have a man in Boston arrange to supply me if he could, on a moment's notice, with acts to fill the places of those that did not show up. When we got a list of acts for the following week from the Sheedy office, late in the week, we would advertise it. Then they would not show up. Then we would have to get on the phone to Boston and tell our man how many acts we were short and he would help us out the best he could. Sometimes, when the acts got there, they would ask me if it was a V. M. P. A. house and——

Will Produce List

Kelly wanted Fay to be more specific in this matter also and state specific instances of acts that cancelled, and Fay stated that he would produce a list of turns that had done so.

"I remember one act that asked me if our house was a member of the V. M. P. A.," continued Fay. "The name of the act was Alexander Canarias. He was booked in to fill a disappointment and said he was a member of the N. V. A. He said he would wire Chesterfield and did so, receiving an answer that the 'house in question is not a member of the V. M. P. A.' He then worked two or three shows but said that he had had all kinds of trouble getting work and didn't know but that he would have to go and live on a farm for the rest of his life and therefore might as well play Fay's Theatre. I see a man here in the room that cancelled twice in one month. Lee Begs is his name. I also see another named Bell. It seemed that the only acts we could get that would work were the so-called blacklisted acts."

Q.—Did you change the name of acts? A.—We're doing that now. Up to the time I went to Washington to see the Federal Trade Commission, acts refused to give us photos for showing. They also continually gave us fictitious names, thereby losing whatever drawing power they might have had. Within four weeks we contracted for and advertised an act—Piteroff or some such name, a Russian dancing act—and, although we had a contract with her, she had a talk with the manager of the Loew theatre and then left for New York and I had to replace her as late as 10:30 at night.

Q.—Who was her representative? A.—Arthur Horowitz.

Q.—What do you pay Sheedy for booking? A.—We paid him $25 a week when the trouble began, but afterward, when it became more serious, we had to pay him $50 per week.

Q.—Why did you have to raise? A.—Because he demanded more money on account of the increased trouble. As he explained it, the money was to be used in running around town in taxicabs trying to get acts. He said they had to get them from cabarets and sometimes they did not leave till the morning train.

Q.—Did you have to give him a guarantee? A.—Yes. The men who were in business with me, Leon Samuels and Meyer Harsburg, guaranteed Sheedy that, if necessary, we would pay the expenses of that office up to $250 per week. In other words, if the Gor-

(*Continued on page* 32.)

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VAUDE. INQUIRY ADJOURNS

(Continued from pages 3, 30 and 31.)

don theatres, members of the V. M. P. A. pull out and left Sheedy with only Providence to book, we would pay Sheedy that amount to book our house alone.

Goodman—But you didn't pay it, did you? A.—No. Because we have got another house to protect Providence and Rochester. The only way we can expect to live in the theatrical business is to get enough theatres to book ten or twelve weeks of work for acts. That is the only way we can beat this combination. We have Rochester and Philadelphia and can book three weeks now.

Walsh—Did you ever advertise in *Variety*? A.—Yes. I took a page on November 16, 1917, in which I told other managers to communicate with me because they would learn of something to their benefit. I received one or two communications. One was from a man named Franklin, in St. Johns, N. B. I also got into communication with the man who operated the Grand Opera House and had a talk with him. I met him at Dreyer's office. Those were the only two. Franklin was shortly afterward taken into the V. M. P. A. That eliminated him. The Grand Opera House man talked the matter over with me and he was hoping that he would be taken in.

Q.—Did you ever have any communication with the Canadian Government about this matter?

Kelly—I object on the ground that it is immaterial.

Walsh—It may or may not be.

Fay—No, I never did.

Kelly—Did you appeal to the Russian Government?

Walsh—No. He is a patriotic American and appealed to his own Government for relief.

Q.—When you went to Sheedy to book, how many of the Gordon houses did he book? A.—Five, I believe.

Q.—How many now? A.—Three, I think.

Q.—What has become of the others? A.—They are now booked through Keith's, Boston, I believe.

Q.—Did he have any other houses? A.—One in New Brunswick, I think.

Q.—Has he that now? A.—No. Is is booked by Keith's Boston, I believe.

Says Acts Boosted Salary

Q.—Did actors playing your houses charge you more money than they asked at other theatres? A.—Yes.

The witness was then turned over to Goodman for cross-examination.

Goodman—How do you know that they charged you more than they did other houses where they worked? A.—Because I had to pay it. We have to pay acts more money than they work for in other houses booked by the Sheedy agency. We have had contracts with acts and on Saturday they would wire us that they would have to have more money if they were to work Providence.

Q.—Can you give instances where acts asked more money from you than when working for Keith's, Pantages', Fox, Moss or other circuits? A.—I didn't mention them. I mentioned circuits I know about.

Q.—Will you produce your weekly statement showing acts played and salaries paid? A.—Yes.

Q.—When you started playing vaudeville, did you have any trouble getting acts and shows from Sheedy? A.—Not that I remember.

Q.—Sheedy at that time was booking the Gordon houses, wasn't he? A.—Yes. Five of them.

Q.—And Gordon was a member of the V. M. P. A. A.—I think so.

Q.—What did you mean by saying that you were convinced Quigley, in Boston, didn't have sufficient time to book your house properly. A.—I concluded that I could book the house as well myself by opening an office in Boston, as Quigley. Of course, this is only my private opinion, as he may have had New York connections. But I found that an agency, in order to succeed, must have a number of weeks' work to give to actors, and Quigley did not, as far as I could find.

Q.—Did you go to Sheedy, or did he come to you? A.—I went to him.

Q.—In the Putnam Building? A.—Yes.

Q.—Marcus Loew is in that building, isn't he? A.—Yes.

Q.—Pat Casey agency also? A.—Yes.

Q.—But you didn't go near them, did you? A.—No.

Q.—You testified that you didn't go to Keith's or Loew's to book, didn't you? A.—Yes.

Q.—Did you ask them anything about booking? A.—No.

Q.—But Mr. Casey, at a subsequent time, advised you, you said, to book through them? A.—Yes.

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GUY F. EVANS, your father is sick and wants you. Go to Tacoma at once, or write. Anyone seeing this who knows Evans, please tell him or write Pollock's Clipping Bureau, Minneapolis.

Q.—Did you? A.—No.

Q.—Ever hear of the B. S. Moss circuit of theatres? A.—Yes.

Q.—Does he book a house in Providence? A.—Not to my knowledge.

Q.—Did you ask him to book your house? A.—No.

Q.—Do you recall a conversation with Mr. Silverman when you called at *Variety* to put your ad in the paper? A.—I think so.

Q.—Did he ask you if you were putting it in to get the sympathy of the actors or kid the managers? A.—Not that I recall.

Q.—Did he ask you if you had been to Ben Moss to book your house and did you reply, "What's the use?" A.—I don't remember any such conversation.

Q.—Ever hear of Fox? A.—By reputation.

Q.—Did you try to get acts from him? A.—No.

Q.—Does Quigley book a house in Providence? A.—Not that I know of.

Q.—You paid Sheedy $25 weekly for booking your house, didn't you? A.—Yes.

Q.—In addition, did he receive 5 per cent from the acts playing your house? A.—Yes, sir.

Q.—Did you deduct it? A.—Yes.

Q.—Did the acts have personal representatives or agents? A.—I don't know.

Q.—Did you issue your own contract to acts or use the form adopted by the Sheedy agency? A.—The one adopted by the Sheedy agency.

Sheedy Interested with Fay

Q.—Has Sheedy an interest in your theatre in Providence? A.—Yes.

Q.—What does it amount to? A.—One-fifth.

Q.—How long has he had that interest? A.—For some time.

Q.—Did he have it when you talked with Casey? A.—I don't recall. He came into the deal after we took the house.

Q.—How is his interest? A.—In stock.

Q.—Have you any interest in the Sheedy Agency? A.—No.

Q.—Did you or any member of the Arcadia Amusement Company receive a return from the commission received by the agency for booking acts? A.—No.

Q.—Is Sheedy interested in the Rochester or Philadelphia houses? A.—Yes, he has a one-fourth interest in each. In the Providence house there are five men. In the other two there are four each.

Q.—How does business in Providence compare with one year ago? A.—Off hand, I think there has been an improvement.

Q.—How in Rochester? A.—We only opened there one year ago.

Q.—How does the season compare wtih last season. A.—I think it is better now.

Q.—Since when did business begin to pick up. A.—Since I began to get acts, after going to Washington.

Albert Fennevessey, who operates several film and combination houses in upper New York State, was also examined. After giving his age, he said he had been in the theatrical business since 1859. He said he played small time vaudeville in houses where he played acts.

Walsh—Are you a member of the V. M. P. A.? A.—Yes.

Q.—Who books your houses? A.—The Gus Sun office in Springfield, Ohio.

Q.—How long has he booked for you? A.—For four years.

Q.—Did Walter Plimmer ever book for you? A.—No.

Q.—Did he ever attempt to book for you? A.—He may have submitted an act.

Q.—Did he ever submit the Cora Youngblood Corson act? A.—Yes. To the Jamestown Theatre.

Q.—Did it come to Rochester first? A.—Yes.

Q.—Did it play? A.—No. The contract was cancelled by Walter Plummer, her own agent.

Q.—Do you know why? A.—No.

Q.—How did you come to book her? A.—Plimmer submitted the act to the manager at Jamestown and he called up the manager of the houses at Rochester and Buffalo and asked the managers there if they would book the act with him. All agreed. Then Plimmer wired that the act wouldn't play.

Q.—Did the act sue for damages? A.—Yes.

Q.—What became of the suit? A.—It is still pending.

Q.—Ever pay her anything? A.—No.

Q.—Did you send a telegram to your son in November, 1917, telling him not to play the act? A.—Yes.

Q.—Why? A.—Because Plimmer had told me that it was cancelled.

Q.—Did you come to New York to see Mr. Casey about the act? A.—Yes.

Q.—Did you receive any word about this time that the act had been blacklisted? A.—No.

Q.—Did you ever testify in a suit to which Cora Youngblood Corson was a party? A.—Yes. Oviatt commenced a suit.

Q.—And did you give sworn testimony? A.—Yes.

Q.—And was this question put to you, "You know that Cora Youngblood Corson's instrumentalists' act is on the blacklist?" And did you make answer that you did not know it yourself, but had been told so by her agent? A.—Yes, she told me so herself.

Q.—When did she tell you that? A.—When she came back from Oklahoma.

Q.—Did you ever see her act? A.—I saw part of it.

Q.—Where? A.—In Cleveland.

Q.—And did you testify at one time that it was a good act? A.—I may have.

The hearing was then adjourned.

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Hammond, Chas.
Hock, Harry J.
Hotchkiss, Ed S.
Layden, H.
Lewis, Jack X.
Lewis, Jeffery
Lynch, Ed
Lawrense, Bert
McAnallan, Joe
Martin, Albert E.
McCarthy, J. A.
Martin, Paul
Bemble, Dowd
Morenzo, Paul
Paul, O. M.
Pickett, Samuel
Pauling, Winthrop
Patty, John
Price, John B.
Rudinoff
Reid, A. Gordon
Ray, Herbert
Russell, Cliff
Saunders, Alex.
Stevens, R. F.
Vining, Francis
Walck, Ezra
Welsh, Lew J.
Yorke, John

LADIES

Anderson, Grace L.
Armand, Marvella
Albright, Fanny
Berry, Helen
Bernstein, Fay
Baron, Stella
Batchelder, Lillian
Beechey, Eva
Barry, Dixie
Bennett, Billie
Brown, Betty
Evans, Gertrude
Clark, Mrs. Don M.
Cameron, Lillian
Cramer, Mrs. Chas.
Carleton, Eleanore
Downs, Trixie
Dare, Mabel
Delroy, Dolly
Everett, Ruth
Forrest, Carrie M.
Ford, Mabel
Grote, Mary
Gibney, Sarah
Green, Sam
Gibson, Mae
Hill, Stella
Hitner, Mrs. Otto D.
Bolbrook, Bessie
Garer, Edna
Harris, Charlotte F.
Hart, Mae
Hutton, Letha
Harroun, Hazel
Kelley, Des Demona
Kiernan, J. A.
La Rue, Bernice
Lynch, Gertrude
La Maire, Helen
Lockhart, Mabel
Morgan, Hilda
Mills, Isabelle
May, Edna
Macomber, Eleanore
Parker, Evelyn
Pecan, Betty
Pelletreau, Jean
Reno Sisters
Ross, Mae
Rosemond, Pauline
Russell, Mae
Rund, Rex
Schroeder, Else
Shepard, Eva
Shepard, Babe
Silverman, Fay
Sweet, Dolly
Sears, Edna
Travis, Vera
Thompson, Mabel
Whitney, Mrs. K.
Whitney, Bessie
Washington, Fannie

DEATHS OF THE WEEK

IN MEMORY of my dear Husband
F. J. TITUS
who died Feb. 12th, 1918. Mourned by his sorrowing and lonely wife, LYDIA YEAMANS TITUS.
"Just Waiting"

IN MEMORIAM
SAM GOLDIE
His Platonic Friend
MARGIE HILTON

STEPHEN D. RICARDO (SEIFERT) died in Chicago on Feb. 3, 1919, of a leaking heart. He was well known in the theatrical world as "The Flying Ricardo" and was a protege of Adam Forepaugh. He was for a number of years the secretary of Local No. 4 of the Actor's Union in Chicago and was also a member of the Auburn Park Masonic Lodge 789, Chicago, and of the Ivanhoe lodge of the Knights of Pythias, in Portland, Oregon.

W. C. WEEDEN died in the Newark city hospital from an attack of influenza, last week. He was forty-eight years old and had been one of the original members of the old Bostonians, with Henry Clay Barnabee. He was afterwards seen in support of Grace Van Studdiford as leading tenor. He had also played in support of Francis Wilson and made one of his biggest successes under the direction of Henry W. Savage in "The Merry Widow." He is survived by his wife, who formerly played in musical comedy under the name of Alice Judson, two sons and a brother.

JOSEPH W. JACOBS, aged fifty-seven years, died last Wednesday at the Albemarle Hotel, a victim of pneumonia. The illness was a short one. Jacobs had been treasurer and general manager for the Shuberts since the formation of the organization sixteen years ago. He was born in Syracuse and there met the late Sam Shubert. Lately, his duties were advisory rather than executive. A brother survives him. Funeral services were held in the Campbell Funeral Church.

NAT STRONG died last week after an acute attack of kidney trouble. He was, at the time of his death, in the employ of the General Electric Company, but, previous to that, had been publicity manager of the Vitagraph Film Company and had been associated with the film business for a number of years.

GERALD HENSON died November 28 at Wellington, New Zealand, from Spanish influenza. He went to Australia from England early in 1916 under engagement to J. and N. Tait as a member of the company engaged to play "Peg o' My Heart," and, at the time of his death, was still a member of the company. He is survived by his wife, Sara Allgood, also a member of "Peg o' My Heart" Co.

EDWARD LAURI, the well known English comedian and producer, died January 9 at St. Thomas' Home, London. Lauri came from a family of actors which included Charles Lauri, Sr. and Jr., Luna and Stella. He himself had had experience at home and abroad, playing a wide range of characters. He had appeared in America, Australia, New Zealand, South America and India and had made a good impression in each of these countries. Among the roles in which he scored his best successes were: the Dancing Master in "The Fortune Teller"; the Duke in "The Serenade"; Pineapple in "A Chinese Honeymoon"; Li in "San Toy"; Pompey in "The Gay Parisienne"; Sammy Gigg in "The Toreador"; Biggs in "The Circus Girl"; Pumpernickel in "The Daughter of the Regiment"; and Giacomo in "Fra Diavolo." One of his most recent productions was that of a revival of "Blue Bell of Fairyland," at the Prince's for Semour Hicks. During the war was assistant commander of Division E of Special Constabulary and distinguished himself in some of the air raids over London. Lauri leaves a widow, professionally known as May Beatty, and several children. The remains were interred in Kingston Cemetery.

FRED A. DUBOIS died last week of pneumonia at the Staten Island Hospital. He was eighty-two years of age and had been well-known in the theatrical world as a manager. For the last ten years, he was a guest at the Actor's Fund Home. He was born in Maryland and spent sixty years of his life in New York, doing most of his work for David Belasco. His wife was the late May Sterling, a well-known actress.

XAVIER HENRI NAPOLEON LEROUX died in Paris last Monday. He was one of the best known composers of the musical world, two of his compositions being recently sung in the Metropolitan Opera House here. He was born in Velletri on October 11, 1863. In 1885 he won the First Grand Prix de Rome for music.

CHARLOTTE THOMPSON, a playwright, died February 10th at her home from heart failure. Miss Thompson was born in San Francisco where she did newspaper work for several years before she came to New York. Among the plays she wrote were "The Awakening of Helena Ritchie," and "The Strength of the Weak." Her latest work "Hemp Field," had been recently accepted for production.

MRS. DAN MASON died February 3rd of heart disease. She was formerly well known as Millie La Fonte, a singing soubrette, having made her first appearance on the stage, when nine years of age. She had been retired for a number of years.

WILLIAM B. CROSS, well known for years as the head of the Brockton, Mass. fair and owner of theatres in Brockton and New Bedford, died February 4th at his home in the former city. The deceased, who was about sixty-three years of age, was the son of the late W. W. Cross, who founded the Brockton Fair more than forty years ago, as well as the W. W. Cross Tack Factory, succeeded his father as head of the Fair Association and, under his direction, the Brockton Fair became the leading exhibition of its kind in the United States. W. B. Cross was the pioneer fair manager to give free stage attractions, balloon ascensions and races of various kinds having been the amusements formerly given at fairs. The other fair managers throughout the country quickly realized the drawing power of the free stage attractions and one after another followed the lead of Mr. Cross until now few fairs are given without them. Among the theatres owned by Mr. Cross are the Hathaway's, Strand, City and Rialto, of Brockton and the New Bedford, at New Bedford. The deceased is survived by his wife. The funeral services were held on February 6th and were largly attended. The theatres above named were closed on that day.

WILLIAM D. NORTON, well known agent and manager, died last week from a general breakdown. He was forty-eight years of age at the time of his death. He was out with one of Gus Hill's shows this season when he was taken sick. He has been with many of the best shows on the road, as well as being connected with a number of houses during his time. Oakland papers please copy.

MME. ALEXANDRIA VIARDA, the Polish actress, died on Feb. 7, in a sanitarium at Liberty, New York. Mme. Viarda came here in 1897 after having made herself famous as a performer in Russia, Poland and Germany. Her debut in New York was a failure, however, as the people here did not appreciate her. The next few years in America, she used as the proprietress of a dramatic school. She left the country and did not return until 1914, when she announced that she left England by request, as she was thought to be pro-German.

BESSIE ABOTT, formerly well known as a singer here and abroad, died after an illness of several years at her home on Park Avenue, last week.

Miss Abott started her stage career under the direction of E. E. Rice and appeared with her sister, Jessie. She sang in the operetta, "1492" and later was heard in "The Little Christopher." Her first appearance in Grand Opera was in Dec. 1901, in Paris, where she was seen in the role of Juliet. She later made her first appearance in America with the New York Symphony Society in 1906. For three years she then appeared at the Metropolitan Opera House with Farrar and Bonci, in such parts as "Mignon," and also appeared as Mimi, Juliet, Gilda, Marguerite and Marta. She appeared in "Carmen" in San Francisco on the night of the earthquake and afterward toured Europe.

On her return here, she toured the country with an opera company of her own and made her last appearance at the Knickerbocker in 1912, previous to her marriage to the late T. Waldo Story.

ROBERT HERTER, a well known actor of bygone days, died at his home in Roxbury, Massachusetts, last week, the cause being a stroke of apoplexy. Herter was popular in the days of the Howard Theatre and Austin and Stones. He was a messenger of the supreme court at the time of his death.

AT LIBERTY

JAMES K. DUNSEITH
Dramatic Director — Responsible Parts

LUCY NEILL
Any Responsible Line

Late engagements—George and Nellie Brockton in "Cheating Cheaters." Macmillan Forrester and Mrs. Pel Forrester in "The Brat." Hotel Hollis, 247 Tremont St., Boston, Mass.

NEW YORK ATTRACTIONS

LIBERTY Theatre, W. 42nd St. Evgs. at 8.20. Mats. Wed. & Sat., 2.20.
MR. LEO
DITRICHSTEIN
In Henri Lavedan's Comedie Francaise Sensation
THE MARQUIS DE PRIOLA

HUDSON W. 44th St. nr. B'way. Evs. 8.30. Mats. Wed. & Sat. 2.30.
"A Million-Dollar Success."—Globe.
A. H. WOODS PRESENTS
LOUIS MANN SAM BERNARD
in FRIENDLY ENEMIES
By Samuel Shipman and Aaron Hoffman.

ELTINGE Theatre, West 42nd St. Evgs. at 8:30. Mats. Wed. & Sat. 2.30.
A. H. WOODS PRESENTS
UP IN MABEL'S ROOM
With HAZEL DAWN, JOHN CUMBERLAND and WALTER JONES.

EMPIRE B'way & 40th St. Evgs. 8.20. Mats. Wed. & Sat. at 2.20.
CHARLES FROHMAN PRESENTS
WILLIAM GILLETTE
IN THE NEW COMEDY
"DEAR BRUTUS"
By J. M. BARRIE

LYCEUM 45th St. near B'way. Evgs. 8.30. Mats. Thurs. & Sat. 2.30.
DAVID BELASCO PRESENTS
DADDIES

BELASCO Theatre, West 44th St. Evgs. 8.20. Mats. Thurs. & Sat. 2.20.
DAVID BELASCO PRESENTS
FRANCES STARR
In "TIGER! TIGER!"
A new play by Edward Knoblock.

REPUBLIC W. 42d St. Evgs. 8.15. Mats. Wed. & Sat., 2.15.
A. H. WOODS PRESENTS
FLORENCE REED
in
"ROADS OF DESTINY"
A New Play in a Prologue and 4 acts.
By Channing Pollock.

Charles Dillingham Presents
"EVERYTHING"
at the
HIPPODROME
A Mammoth Musical Spectacle by E. H. Burnside.
Mats. Daily. Best Seats, $1.

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MAJESTICS
Next Week—GIRLS OF U. S. A.

MOTION PICTURES

INCE SIGNS UP WITH ZUKOR AGAIN

WILL TURN OUT BIG SPECIALS

The Paramount-Artcraft combination which has been losing its choicest stars during the last few months at a rate that has made the entire picture industry set up and take notice, signed Tom Ince for another year.

The contract terms whereby Paramount-Artcraft managed to secure a renewal of their arrangements with Ince were not disclosed, but in view of the fact that some strenuous competition had to be met there is little doubt but that the Zukor organization had to come through good and strong in order to avoid the loss of what at present seems to be one of their most important sources of film production.

Ince, who has such stars as Charles Ray, Enid Bennett and Dorothy Dalton under contract, will produce four or five series of features and a number of big specials for Paramount-Artcraft during the year. He will personally supervise all of the productions and in at least two instances individually direct two of the specials.

As heretofore, Ince will continue to be an independent producer, the Paramount-Artcraft arrangement being in the nature of a contract between manufacturer and distributors.

NAT. ASSN. SETS MEETING

William A. Brady's resignation from the National Association as president is partly the cause of a special meeting which will be held in the Times Building on Monday, February 24. The withdrawal of the Motion Picture Exhibitors' League of America from Class 2 of the association will also be acted upon. Adolph Zukor's name has been mentioned for the presidency if he can be prevailed upon to accept the nomination. The association will hold a general meeting in the latter part of the afternoon to amend the by-laws of the organization.

TO BUILD GLASS STUDIO

The Belle Bennet Pictures Corporation which was recently capitalized on its organization for $750,000 in San Francisco has decided to build a studio in that city. The plans of the building, as told by C. E. Bentley, vice-president of the company, call for a studio enclosed in glass that will accommodate twenty companies at one time. Belle Bennet, who starred in "The Hell Cat of Alaska," "The Bond of Fear" and others, will be the star of the company. Miss Bennet is now playing in stock.

START FIRE INQUEST

PITTSBURGH, Feb. 7.—An inquest into the recent film explosion in which several persons were killed and injured has been started by the coroner. The most interesting testimony thus far is that of Joseph Radonn, one of the men interested in the Keystone Film Company. He admitted using lye in washing films. This is a complete rebuttal of the testimony of previous witnesses who had stated that no lye had been used. What the result of using lye might have been has not yet been found out.

KITTY GORDON TO HEAD COMPANY

OAKLAND, Cal., Feb. 2.—Sam Y. Edwards, manager of the T. and D. Theatres, announced today that Kitty Gordon is coming to Oakland with the purpose of locating a motion picture studio in Alameda County, where she intends to make her own pictures independently.

START SUNDAY SHOW FIGHT

INDIANAPOLIS, Ind., Feb. 7.—The Indiana Exhibitors' Committee, an organization including most of the film exhibitors in this State, is putting up a fight to have Sunday motion picture shows legalized. At a meeting held at the Hotel Severin last week a motion was unanimously passed favoring a bill that would make it possible to hold film shows on the Sabbath. Three large film companies are supporting the organization in its fight. These are the Famous Players-Lasky, the Exhibitors' Mutual and the Indiana franchise of the First National.

The Famous Players-Lasky has sent Rose Tapley to assist in the fight, the Mutual has contributed $500 and the First National has also given financial backing. The committee has issued a circular asking other exhibitors to join in trying to put the Sunday bill over and is conducting a big campaign for moral and financial aid.

VIOLA DANA HAS NEW ONE

Metro's releases for March will show Viola Dana in "Satan Junior" on March 3. Bert Lytell will follow her on March 10 in "The Blind Man's Eyes." The others have not as yet been announced, but it is understood that Hale Hamilton, May Allison and Emmy Wehlen will also be seen during March.

SETTLES TRIANGLE SUIT

Harry O. Davis, formerly vice-president of Triangle, has come to terms with that firm and settled his suit against them. He is to get the rights to "A Servant in the West," in return for which he agrees to give to Triangle 100,000 shares of stock and discontinue his suit for $83,000 back salary.

STATE CONTROL PROPOSED IN ILLINOIS

BILL OFFERED IN LEGISLATURE

State legislatures throughout the country seem to be rapidly falling into line with respect to the introduction of regulatory measures designed to control the conducting of the film industry. Two weeks ago New York picture men were startled by the announcement that a drastic film control bill had been introduced in the New York State Legislature, and they had scarcely recovered from the shock when they received the news last week that a somewhat restrictive measure had been placed before the Illinois State Legislature for consideration.

The Illinois bill provides for the registration and inspection of all pictures intended for distribution within the confines of the State. The bill also calls for supervision of film distribution by the Department of Education and Registration.

Film folk see at least one virtue in the bill, in the event that it is enacted into law, in that it will automatically abolish all local censorship boards and concentrate censorial authority in a single State body.

The Illinois measure has the endorsement of the Illinois Federation of Women's Clubs and the usual coterie of uplift organizations that are customarily to be found actively behind any sort of reform legislation proposed.

NOTICE

FRANK A. KEENEY PICTURES CORPORATION claims the exclusive services of Miss Catherine Calvert for motion pictures, pursuant to its written contract with her, which is still in full force and effect.

Notice is hereby given to motion picture manufacturers, producers and managers, of our sole and exclusive right to utilize Miss Calvert's services, and of our intention to enforce our legal rights against any and all persons, firms or corporations who may violate the same.

Dated, New York, February 6, 1919.

FRANK A. KEENEY
Pictures Corporation

Frank A. Keeney, President.

Ray C. Owens, Sec'y and Treas.

FILM FLASHES

Violet Mesereau is featured in "Her Proxy Husband."

Mary Pickford, completely recovered, has returned to work.

Mollie McConnell is now acting in Goldwyn pictures.

Mrs. Charles Chaplin will be seen in "When a Girl Loves."

Rupert Julian is completing "The Fire Flingers," starring himself.

Thurston Hall is Priscilla Dean's leading man in "Raggedy Ann."

Anna Q. Nilsson is starred by Metro in "The Way of the Strong."

David P. Howells, accompanied by his wife, left for Europe last week.

Doris Kenyon's latest feature "Twilight" will be released on February 23rd.

Jack Pickford has completed his initial First National production, "In Wrong."

Alla Nazimova is the feature at the Rivoli in "Out of the Fog" this week.

Rose Mullaney has been appointed casting director of the Metro Film Company.

J. Frank Brockliss has purchased the foreign rights to Sherril's "Once to Every Man."

"The Blind Man's Eyes," Bert Lytell's latest Metro production, is nearing completion.

Al Ray will be starred in "Up Against It" and will be known in the future as Albert Ray.

Pearl White is back from Palm Beach and soon will start on "In Secret" her latest serial.

H. Rosson has purchased the English rights to Martin Johnson's "Cannibals of the South Seas."

Edward J. Mannix has Arthur H. Jacobs as studio manager for the Norma Talmadge Film Corporation.

Ora Carewe has started work on her first independent production under the direction of Walter Wright.

Corbett has taken his company to the California Mountains for the seventh episode of "The Midnight Man."

Loraine Frost has succeeded Betty Wales in "The Inner Circle" the seventh of the Stage Women's War Relief pictures.

Goldwyn has signed with the Stoll Film Company to have them distribute the Goldwyn pictures in Great Britain for another year.

Director Paul Howell has gone to Arizona where he will begin work on the first of a series of animal comedies "His Dutiful Wife."

Gladys Leslie and her director, Jack Gleason, have returned from the South where they have been working on "Miss Dulcie from Dixie."

Thomas Meighan is Miss Talmadge's leading man in "The Probation Wife" to be released in March. Conway Tearle will support her in "Nancy Lee" which will follow.

Robert Ellis, Rosemary Theby, Mary Charleson, Kathleen Kirkham, Bertram Grassby, Donald McDonald, Beverly Travers, Mildred Reardon, Andrew Robson, David Butler, and Harold Miller will support Olive Thomas in the screen version of "Upstairs and Down."

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1256—Frances & De Mar.....Comedy Sketch
1257—Brigadier Constant Franke.....Photoplay
1258—Barbara Burrier.....Photoplay
1259—Wilson Chamberlain McCarty...Melodrama
1260—W. C. McCarty.....Scenario
1261—Constant Franke.....Scenario
1262—Robert McCaig.....Songs
1263—Jean Havez.....Material
1264—Wm. Burgett.....Song
1265—Walter Ross.....Title
1266—Bettie Tilford.....Song Poem
1267—E. F. Mersereau.....Title
1268—David Greenberg.....Songs
1269—J. W. Collier.....Act
1270—Chas. F. Park.....Sketch
1271—W. J. Patton.....Song Poem
1272—Herman A. Hummel.....Song
1273—John A. Brex, Jr.....Songs
1274—Barbara Burrier.....Photoplay
1275—Mac Traub.....Song
1276—Dave A. Hoffman.....Song
1277—Wm. Hallen.....Material
1278—J. H. Arnett.....Songs
1279—Thos. S. Alvin.....Song
1280—Eddie Meredith.....Songs
1281—R. E. White.....Song Lyric
1282—Sam Goldberg.....Songs
1283—Bobby Grant.....Sketch
1284—Geo Nagel.....Material
1285—Billy Glason.....Recitation, etc.
1286—Charles Grapewin.....Business
1287—Chas. S. Ayers.....Act
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1292—Wilson Bros.....Act

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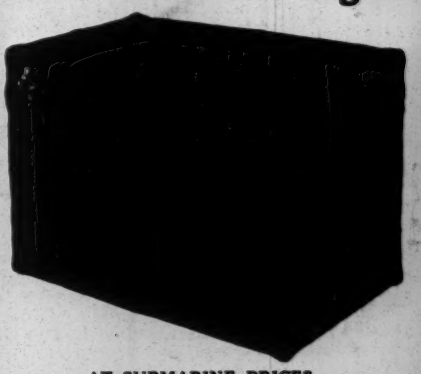
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